

Offset Or Letterpress For Publications?

Detector-Ejector Speeds Magazine Binding

Solving Paper Problems For Web Offset

Tags Profitable Specialty For Rothchild

J. L. Frazier's Typographic Scoreboard

THE INLAND PRINTER

JUNE • 1958

How Small Printer Can Establish Production Control System

The Leading
Publication In The World
Of Offset-Letterpress
Printing

6

BARFUSS

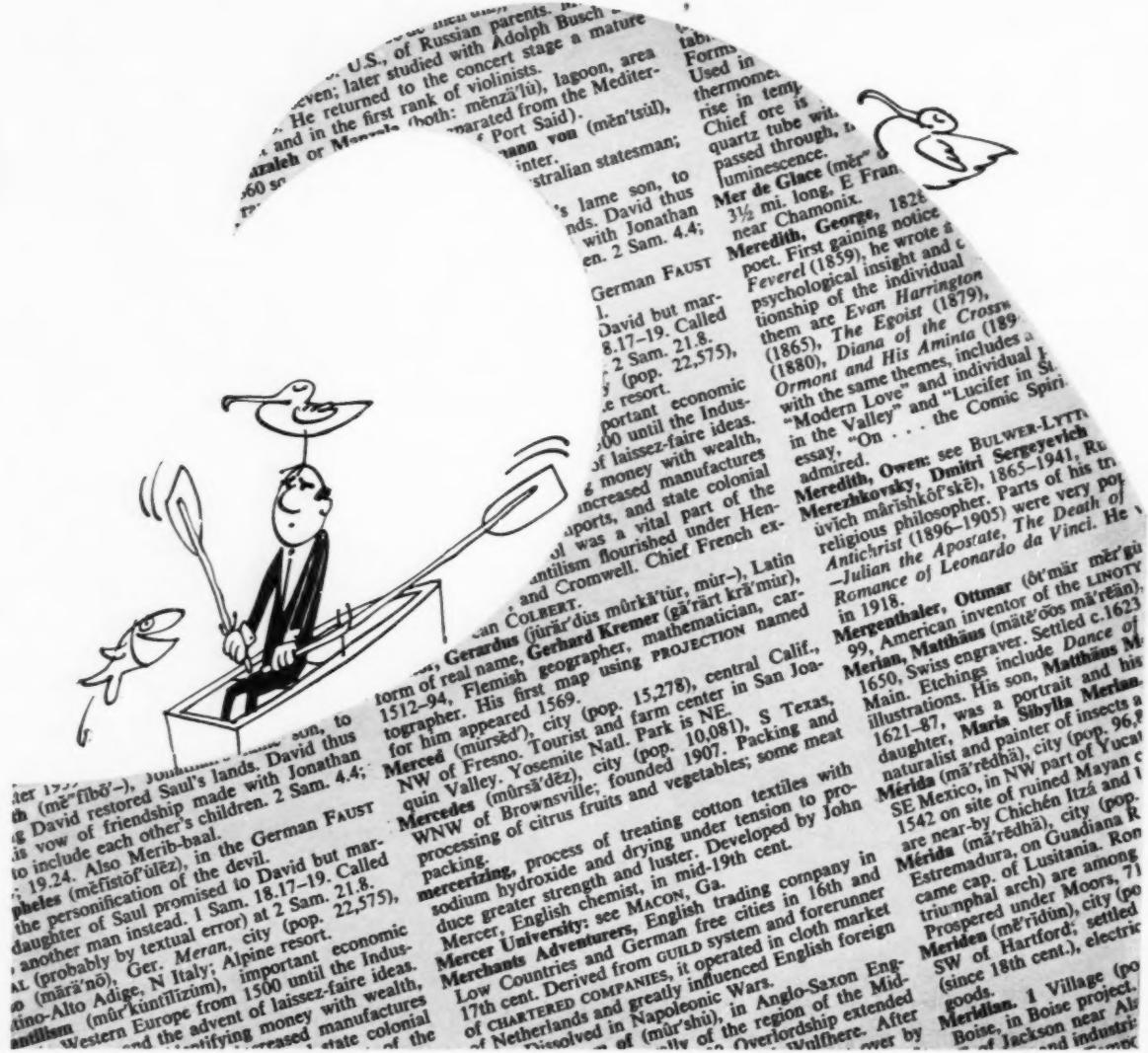
Are you being SWAMPED by mixing costs?

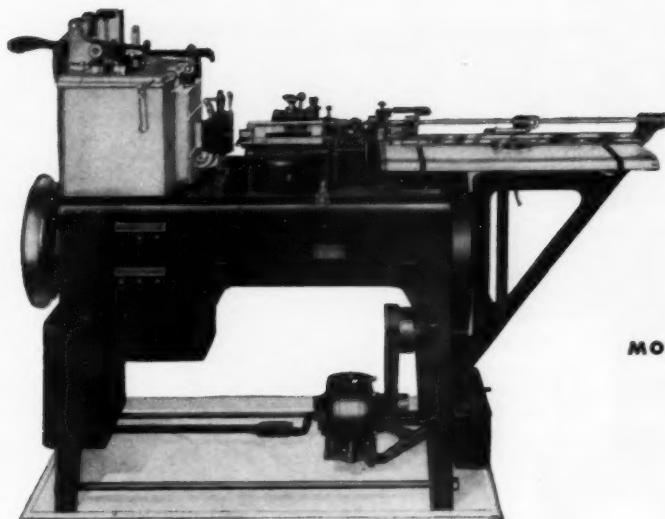
Do costs swirl over your head when you have mixed composition in books, ads, catalogs? Your life-saving (and profit-making) answer is the **Model 29 Linotype!** For it keyboards different type sizes, accent marks, roman, bold face, small caps and special characters—all in the same line.

In all, 360 characters are instantly available... "cutting in" and hand setting are eliminated; tedious hand distribution is a thing of the past. Don't wonder why typographers go overboard for the **Model 29**; just consider all the savings.

Ask your Linotype Production Engineer about the **Model 29 Mixer Linotype**... or write Mergenthaler Linotype Company, 29 Ryerson Street, Brooklyn 5, New York.

• LINOTYPE •



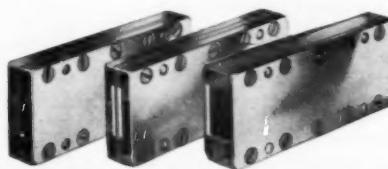


MODEL F ELECTRIC

Produces leads, slugs, rule and base material from 1 point to 36 points.

6 Elrods

More than 70% of all the daily newspapers in the United States and Canada use the Elrod for their strip material requirements. This leadership is understandable because it is based on the Elrod's well-earned reputation for simplicity, dependability, and maximum production of quality material at the lowest possible cost. In addition, there are six different models to fit the particular needs of different plants. See your Elrod representative today if you have a strip material problem.



Elrod molds are interchangeable between the different models



Showing wide range of sizes from a single machine

MODEL F GAS

Same range of sizes as the Model F Electric machine. Same quality material.

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Produces leads, slugs, rule and base material from 1 point to 18 points.

MODEL E GAS

Same range of sizes as the Model E Electric machine. Same quality material.

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Produces leads, slugs, rule and base material from 1 point to 18 points. Ideal for the smaller plants.

MODEL K GAS

Same range of sizes as the Model K Electric machine. Meets most requirements of the composing room.

Ludlow Typograph Company 2032 Clybourn Avenue, Chicago 14

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FOR LETTERHEADS, POLICIES, DOCUMENTS, CERTIFICATES



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THE INLAND PRINTER



THE LEADING PUBLICATION IN THE WORLD OF OFFSET-LETTERPRESS PRINTING

JUNE 1958

Volume 141 Number 3

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WAYNE V. HARSHA, Editor

J. L. Frazier, Consulting Editor

L. H. Allen, Eastern Editor

James L. Wohner, Assistant Editor

Margot Cohn, Editorial Assistant

MANUSCRIPTS

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JOSEPH J. O'NEILL, Manager

Cecil Hancock, Production Manager

M. M. Gross, Circulation Manager

Eastern Advertising:

William H. Thorn — Edward H. Doering
341 Madison Ave., New York 17
Phone: OR 9-8266

Midwest Advertising: Harry H. Yocherer
79 West Monroe St., Chicago 3
Phone: RA 6-2802

Pacific Advertising: Don Norway & Assoc.
1709 West 8th St., Los Angeles 17
Phone: DU 2-8576

Great Britain: Maclean-Hunter, Limited
125/130 Strand, London WC 2
Phone: TEMple Bar 9884

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LEADING ARTICLES

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A good production schedule that keeps tab on every job in your printing plant is necessary for sound production

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Many factors must be considered when choosing either offset or letterpress; here are some pros and cons for each

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Today the customer recommends the type and how it is to be used; here's what printers must do to retain autonomy

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Front Cover design by LeRoy Barfuss, Houston, Texas

For contents of previous issues of The Inland Printer, consult the Industrial Arts Index in your library



Associated Business Papers



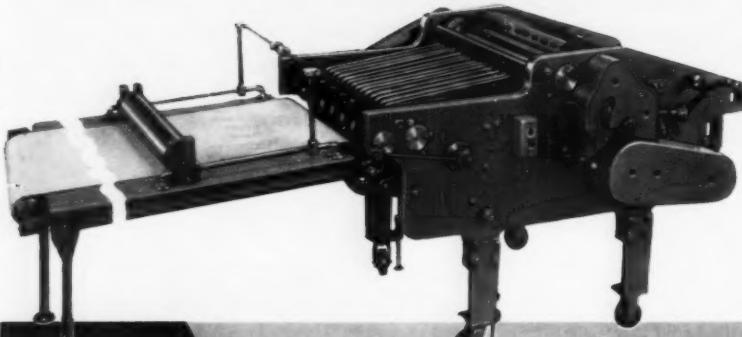
Audit Bureau of Circulations

Magazine Publishers Assn.



NEW PACKER ROTARY CUT-OFF SHEETER

**Delivers 15,000
and more cuts per hour!**



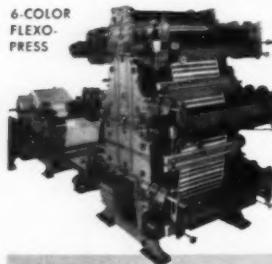
**3
STANDARD
SIZES**

- 1 FOR OFFICE FORMS... 20" Web with 10" to 30" cut-off in increments of $\frac{1}{4}$ ".
- 2 FOR OFFICE FORMS... 26" Web with 10" to 30" cut-off in increments of $\frac{1}{4}$ ".
- 3 FOR PAPERS, CELLOPHANE, FOIL & BOXBOARDS... 36" Web with 15" to 40" cut-off increments of $\frac{1}{4}$ ".

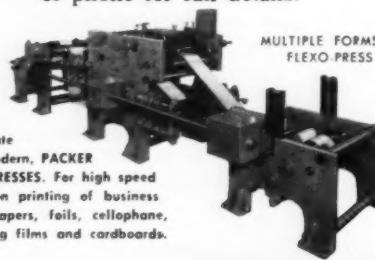
One or five sheet collecting cylinder— shingling type delivery table

For efficient and economical ways to keep operating costs down — delivered production up, nothing quite matches the new Packer high speed, Rotary Cut-Off Sheeter. Sturdily constructed for heavy-duty operation, it can be mounted in-line with existing equipment or motorized and equipped with roll stand to operate independently. Users

hail it as the fastest, most dependable sheeter ever used. Ideal for operation with forms presses of all types and for sheeting roll printed carton blanks for flat bed die-cutting. Operates to 15,000 and more cuts per hour, dependent upon material thickness and stiffness. Custom sizes also furnished. Write or phone for full details.



Investigate these modern, **PACKER FLEXO-PRESSES**. For high speed production printing of business forms, papers, foils, cellophane, packaging films and cardboards.



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Manufacturing Company
GREEN BAY - WISCONSIN

Manufacturers of
"CHAIN-HOLE"
PUNCH

Printing and
Die Cutting
Equipment

LETTERS TO THE EDITOR

It Is We For Whom Ye Seek

Editor, The Inland Printer:

Re an article in the Letters to the Editor column in the April, 1958, issue in which you are trying to locate the manufacturer of the Imperial Automatic Feeder for one of your subscribers in New Zealand, this letter is to advise you that we are the manufacturers. We have written to the concern in New Zealand informing them of this fact and stating that we saw their request in *The Inland Printer*.

—James P. McCarthy, J. P. McCarthy Co., New York City

Lacks IP Volumes I And II

Editor, The Inland Printer:

I have been catching up on my back reading and noticed on page 53 of your January issue that you are looking for the oldest subscriber. I can't claim that, but it reminded me that this would be a good time to see if I can get Volumes I and II of *The Inland Printer*.

You see, my dad subscribed starting in October 1885, and I have every issue except those first two volumes. If at that time he had only made the effort to get them, they would have been quite easy and inexpensive to obtain. My dad, George Harrington, passed away in 1952 and I have only subscribed since then.

If you have any suggestions as to where I might get those two volumes, please let me know. I have tried at Goodspeed's Book Shop, Inc., in Boston, without success.

I have been a steady reader of *The Inland Printer* since 1926 and have received a great many tangible ideas as well as many intangible ones.

—Harold Harrington, Globe Printing Co., Oshkosh, Wis.

Voluntary Employee Benefits

Editor, The Inland Printer:

Under "Add Employee Benefits" in your Last Word department, January 1958, you mention collective bargaining agreements providing for paid time off when an employee's wife has a baby or when an employee marries. We've been providing these benefits voluntarily—and without employees having to resort to collective bargaining—ever since we started open shop operations in Buffalo 18 years ago.

The time off with pay for the pallbearer's situation you also mentioned is a new wrinkle we weren't aware of, however. Our policy on funerals in an employee's immediate family has been to give the bereaved up to three days off with pay.

—Max B. E. Clarkson, Clarkson Press, Inc., Buffalo, N.Y.

Congratulatory letters on *The Inland Printer's* 75th Anniversary will be found on pages 84-85



A MAGAZINE'S PRESS ROOM IS A NATION-WIDE SALES ROOM

Every copy of a magazine is a salesman—it sells *itself* and the products it advertises.

These "top salesmen" magazines can be recognized easily; their pages command attention . . . their colors are in perfect register. What's more, the last copy is as smart and crisp as the first.

The top moneymakers put a premium on efficiency. Most likely you will find Hoe equip-

ment in their pressrooms. The reasons are clear: Hoe presses turn out superior quality without headaches . . . require less downtime . . . operate at higher speeds . . . print on both sides of the web to produce either collect or non-collect products. Leading publishers choose Hoe presses time and again for their many exclusive features and for the lower production costs they make possible. *It will pay you to get in touch with Hoe.*

R. HOE & CO., INC.

910 East 138th Street, New York 54, N.Y.

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new for letterpress and offset



Speed King

faster drying blacks

They set in a SPLIT SECOND!

No.		Type of Black
91		Job Black for absorbent stocks. Can be left on press several days.
92		Regular Job Press Body Black. No drier, can be left on press overnight.
93		Halftone Cylinder Black. No drier, can be left on press overnight.
94		Halftone Cylinder Black. Contains drier, cannot be left on press overnight.
95		Halftone Cylinder Press Black. Contains drier and compound for added rub and scratch resistance. Cannot be left on press overnight.
47		Offset Halftone Black, most popular. Contains drier, and cannot be left on press overnight.

IPI Speed King Blacks are newly improved packaged inks. There are six different blacks for different specific uses: A job black for absorbent stocks, a regular job press body black, three halftone cylinder press blacks and an offset halftone black. Although these blacks vary somewhat in degree of characteristics, in general they offer these advantages:

1. Split-second setting
2. Ultra fast drying
3. Improved press stability
4. Less dryback—almost as bright dry as wet (on coated stock)
5. High finish on coated stocks and brilliant finish on enamel, Kromkote, Lusterkote and CIS label papers
6. Print sharp and clean

If you have not yet tried Speed King blacks, contact your IPI salesman. He will be glad to arrange a trial run.

IPI, IC and Speed King are trademarks of Interchemical Corporation



INTERCHEMICAL • PRINTING INK
CORPORATION DIVISION

EXECUTIVE OFFICES: 67 W. 44th ST., NEW YORK 36, N. Y.



Another Hammermill sales booster for printers

Here is the third in the new series of Hammermill advertisements appearing in Time, Newsweek and Business Week. Thousands of printing buyers will see it this month. It's another advertisement in Hammermill's 47-year campaign that helps you sell better printing—another reason why your customers will know you mean *quality* when you suggest, "Let's put this job of yours on Hammermill paper." Hammermill Paper Company, Erie, Pennsylvania.

How to get
uniformly good office paper



1. The hard way:

Go to the paper machine and judge formation as the paper speeds by at hundreds of feet per minute—just the way Hammermill papermakers do. Take frequent samples and analyze them right away.

And, of course, find a way to unlock the secret of using hardwood to make an even finer bond paper—the way they do at Hammermill with their exclusive Neutracerel® pulp.

When you get through your paper will have a finer surface for printing, typing and writing—a surface that erases better, too. But you eliminate all the fuss and the bother and still get the quality letterheads you want when you take . . .

2. The easy way:

Ask your printer for

**HAMMERMILL
BOND**

Choose Hammermill Bond to make a better impression. Printers everywhere use it. Many display this shield, Hammermill Paper Company, Erie, Pennsylvania.





ELECTRONIC SPACER

LAWSON

Easy-to-set electronic signals - .002" spacing accuracy **LAWSON ELECTRONIC SPACER CUTTERS**

Eliminate hand gauging. The Lawson Electronic Spacer automatically positions each cut to within .002". Easy-to-set signals slide quickly into place. No physical contacts... electronic accuracy is not affected by dirt, dust, rust or humidity. Six sided spacer bar permits almost unlimited cutting combinations... green light signals operator to make cut. Set repeat jobs on plastic strips, file away until needed.

Increase production. The Lawson Electronic Spacer paces your operator to new production highs. Truly cushioned hydraulic clamping and fast, straightline knife action combine to give a ripple-free cut edge on lifts to 6½" high. Unmatched for accuracy, production and easy operation, the Lawson Electronic Spacer Cutter is sized to suit your needs—39" through 69". Write for full details today.



THE LAWSON COMPANY

Division of Miehle-Goss-Dexter, Inc. / Pearl River, New York / Offices in principal cities





don't wait for the rush--

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Coated Blanks for your calendar trade.

FALPACO blanks have that extra-smooth, even coating that distinguishes superior quality boards from the run-of-the-mill. **FALPACO** and only **FALPACO** gives you a choice of three separate coatings: for offset, letterpress or screen process — each one designed specifically for high-fidelity reproduction. **FALPACO** blanks are well-known, too, for their perfect, even absorption of just the right quantity of ink to permit quick drying while still retaining all of the opacity and brilliance of fresh-milled colors.

Another important feature of **FALPACO** blanks, due to a special Falulah manufacturing process, is their ability to show little or no curl or warp from atmospheric changes. Judge the quality of **FALPACO** Coated Blanks for yourself — ask your paper merchant for samples now.



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*This new development solves the
opacity and printability".*



problem "how to get exceptional
in an economical paper!"

You get more... *by spending less*
for paper qualities that normally
increase costs.

This Finch, Pruyn pioneering paper development is showing the way to get the costly qualities you want—*by spending less!* Surely, this is tremendously important, timely news for all printers and printing buyers.

Your first experience with the new Cooper's Cave papers will demonstrate true economy —*plus* standards of printability, opacity and strength that you expect from an expensive sheet. Excellent appearance and "snap" also make them easily outstanding in their grade —*and above it!*

On press, Cooper's Cave Papers lie flat, feed smoothly and print successfully at top running speeds.

These papers are

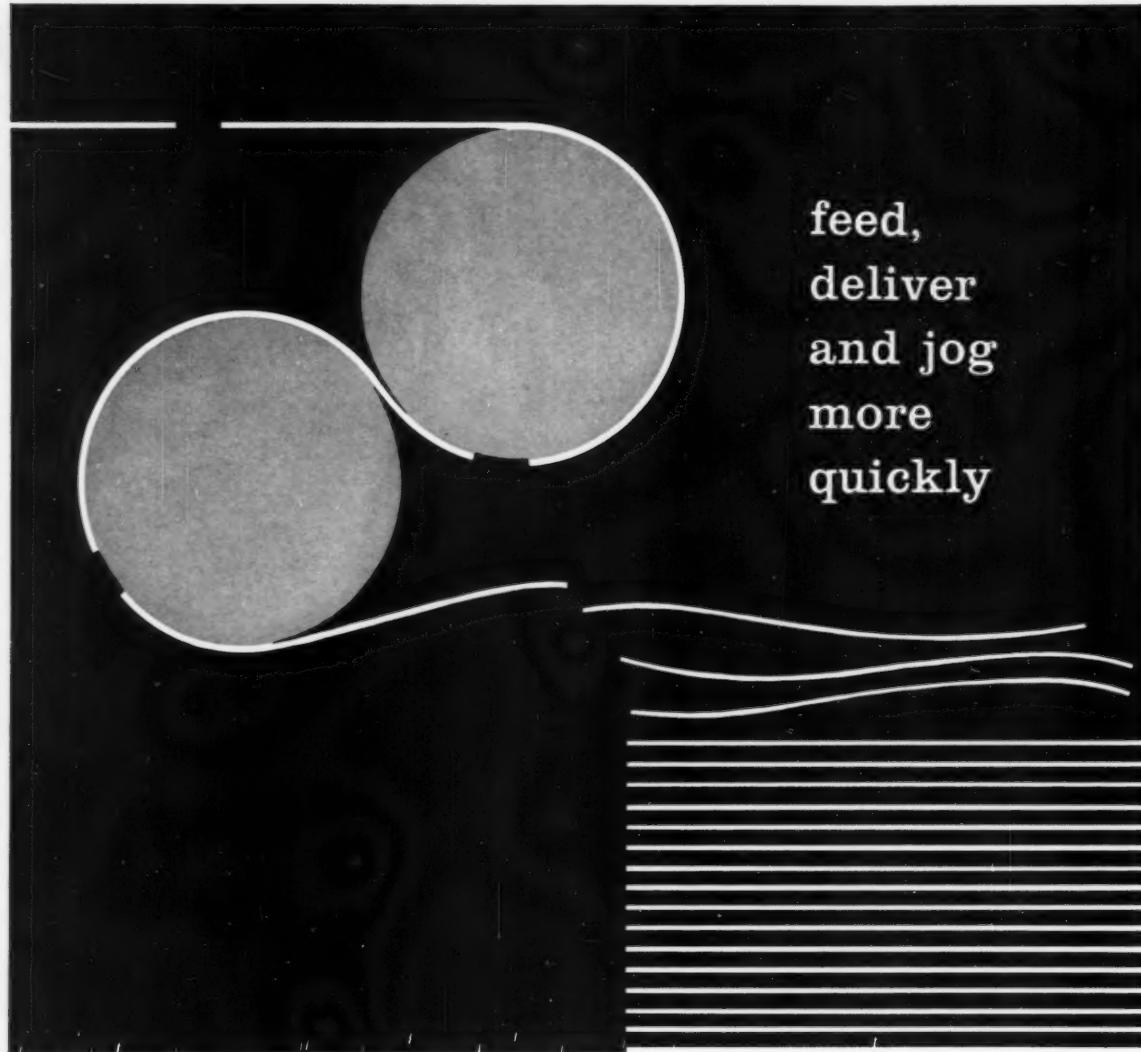
certainly the practical approach to economy plus quality and trouble-free performance.

It happened this way. The modern Cooper's Cave papers are the results of our new combinations in blending bleached mechanical pulp and our newly developed hardwood neutral sulphites. The successful union of these two great pulps gives you the *advantages of both* in an extremely versatile and economical line of fine printing, and business papers. They have much to offer you. There's a Cooper's Cave dealer in your area ... call him for samples and data ... or write us directly.

COOPER'S CAVE
OFFSET, LETTERPRESS AND BOND PAPERS

FINCH, PRUYN & COMPANY, INCORPORATED • GLENS FALLS, NEW YORK
PAPER MANUFACTURERS SINCE 1905

Trojan 3D gummed printing papers



feed,
deliver
and jog
more
quickly

Here at last is a gummed paper that permits printing at the same rate as ungummed paper! Reason: 3D—a new method of processing developed exclusively for the Trojan line. It gives these papers complete dimensional stability . . . makes them lie perfectly flat even under adverse humidity conditions.

Trojan Gummed Papers take ink exceptionally well, too. You'll find colors spring to life . . . black-and-whites bounce with vividness.

Try Trojan 3D Gummed Papers on your own printing presses. One run should convince you it pays! Write today for free sample sheets to: Dept. IP—658, The Gummed Products Company, Troy, Ohio.

The Gummed Products Company

Troy, Ohio • Subsidiary of St. Regis Paper Company





Now, for the first time, you can do all of your color separation work with one film line—Du Pont "Cronar". Four new panchromatic films make this possible:

"Cronar" Transparency Color Separation Negative Film .007"

"Cronar" Reflection Color Separation Negative Film .007"

"Cronar" Pan Masking Film .004"

"Cronar" Pan Litho Film .004"

These four films are *fully compatible* with the existing stable "Cronar" films:

"Cronar" Ortho A Litho Film .004" and .007"

"Cronar" Masking Film .004"

With these Du Pont products in your shop, you no longer have to fight delicate registration problems caused by switching from one film to another—or from film to glass. When you start a color job with "Cronar", you finish with "Cronar"—pinpoint register all the way through.

"Cronar" color separation films are in stock at your dealer's *now*. Call him or your Du Pont Technical Representative for more information, or write: E. I. du Pont de Nemours & Co. (Inc.), Photo Products Department, Wilmington 98, Delaware. In Canada: Du Pont Company of Canada (1956) Limited, Toronto.

This advertisement was prepared exclusively by Phototypesetting.

*Du Pont's trademark for its polyester graphic arts films.



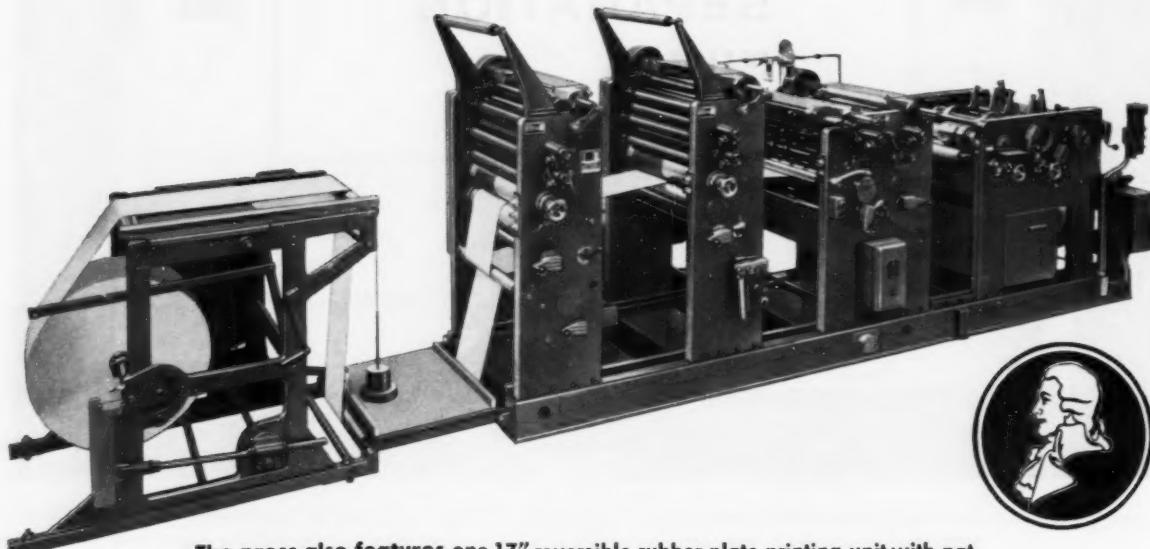
Better Things for Better Living...through Chemistry

Hamilton

AMERICA'S MOST DISTINGUISHED FORMS PRINTING PRESS

Shown here is another Hamilton Web Fed Continuous Forms Printing Press which we recently delivered and is now in operation. This one is a 17" x 22" two-color rubber plate press, built for a maximum web speed of 550' per minute, or 23,000 seventeen inch impressions per hour. All major rotating units are mounted in sealed-for-life ball or roller bearings, and the differential type gear boxes run in oil and require oil level maintenance only.

It includes a 40" uniform tension mill roll unwinder, controlled by a dancer roller for maintenance of tension and quick stops. Mill rolls are mounted in the unwinder by means of a built-in mechanical lifting device.

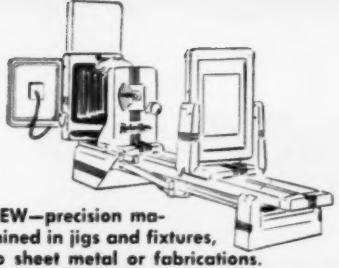


The press also features one 17" reversible rubber plate printing unit with patented differential paper in-feed for web length control, and one 17" face printing unit. Between these units is a patented differential type register adjustment device. Featured also are two 17" face numbering units, each with four mounting rings and actuating cams, and equipped with electronic in-sequence numbering throw-in device, one 17" file hole punching unit, one 22" line hole punching unit, a length slitter and length perforator, and a patented, dancer controlled, Magnetic Unitension Rewinder. Provision is also made for the future installation of a cut-off machine or a zig-zag folder, or both.

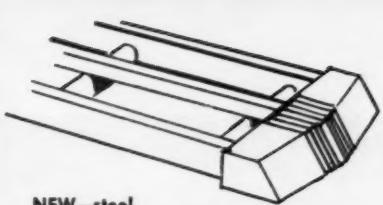
The versatility of Hamilton's modular design and unit construction can also be applied for your benefit. For we can build a press to do your work which will provide web speeds and operating economies far greater than you had imagined possible. If you would like illustrations and descriptions of other typical Hamilton presses, send for Information Batch No. 2670.

2670

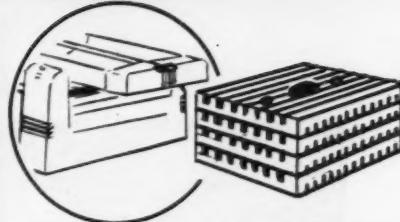
THE HAMILTON TOOL COMPANY • 900 HANOVER STREET • HAMILTON, OHIO • U.S.A.



NEW—precision machined in jigs and fixtures, no sheet metal or fabrications. One piece cast-metal members.



NEW—steel welded track, one piece with center guide and cross supports, precision machined and planed.



NEW—floating rubber suspension to effectively dampen vibration.

ALL NEW—ALL METAL

ROBERTSON

480



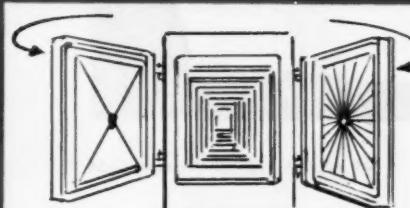
MIDDLEWEIGHT 24" AND 31" CAMERA MODERN SUCCESSOR TO THE "RELIABLE" (CD)

Now, for the first time, Robertson makes available an all metal camera in the same price range as wood cameras. The "480" is a middleweight camera designed for requirements less exacting than those for Robertson's *Comet* and *Tri-Color* cameras. Write your local dealer or direct to Robertson for details and prices.

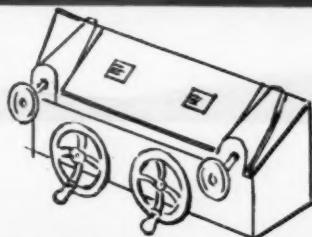
ROBERTSON PHOTO-MECHANIX, INC. • 7440 LAWRENCE AVE., CHICAGO 31, ILLINOIS

Robertson

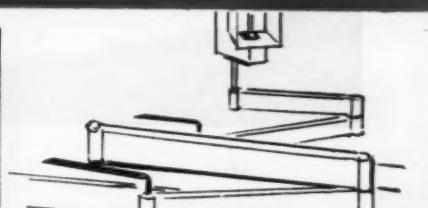
PHOTO-MECHANIX



NEW—swinging doors for ground glass and film holder.

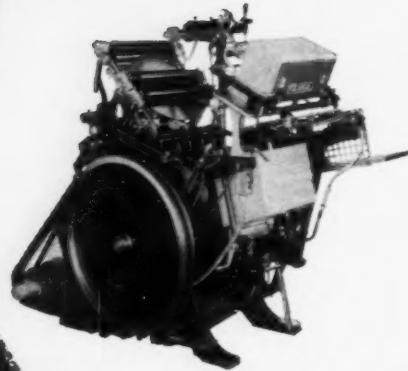


NEW—horizontal and vertical lens-board control from darkroom.



NEW—off-the-floor lamp carriers coordinate lamp and copyboard movement.

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A new Kluge Automatic Press in your shop is like having a free salesman working for you. The new Kluge is a 100% "Run of the Hook" press that will enable you to profitably print work you are now turning down.

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PROOF

Quality Lithography depends on the Plate

3M Photo Offset Plates
BRAND



The Finest Inks, Talent, Materials Are Handicapped Without A Consistent High-Performance Plate!

It's a fact! Why trust to fate for quality or stretch your customer's loyalty by delivering so-so work? Leading lithographers have found it pays to switch to the 100% consistent plates—the 3M Brand. Especially, since plate costs are only 1¢ out of your lithographic dollar—the remainder: materials (34¢) and time factors (65¢).

3M PLATES COST YOU LESS in the long run, while providing outstanding quality similar to that shown on this series of inserts. They eliminate so many time-consuming variables in processing, makeready and during the run. If you haven't been shown the facts on how 3M Plates save you time and money, ask your 3M Plate representative for proof.

ASK TO SEE ELC WINNERS, as well. These are actual press-run samples chosen by representatives of your own industry in the 3M EXCELLENCE OF LITHOGRAPHY COMPETITION—some of the nation's finest lithography run on 3M Plates. And, ask how you too can enter the next quarter's ELC competition.

PROOF

Quality Lithography depends on the Plate

3M Photo Offset Plates

"3M" is a registered trademark of Minnesota Mining and Manufacturing Co., St. Paul 6, Minnesota.
General Export: 99 Park Avenue, New York 16, N.Y. In Canada: P.O. Box 757, London, Ontario.





**CLEVELAND
FOLDERS**

TURN OUT
Precision jobs
ON TIME...EVERY TIME

Seven models, all built for precision...for speed, to handle almost every folding problem in every type of operation from the small shop to the big trade bindery—that's the Cleveland Folder line.

Select the folder best suited to your operation. For the small jobs under 14x20", the Model "WW" offers high production and economy. In the medium range, it's the 25x38" Model "MS"...and for the big jobs, up to 44x58", get the fast Model "KK." No matter which of the seven you choose, you can depend on a Cleveland for exacting precision, for low cost operation, and for high speed, on time production. Follow the example of hundreds of printers and binders who have been using Clevelands—(more than 20,000 of them) for years with complete assurance. It may cost a little more, because *it's built better to last longer*, but over the years it will mean more—profitwise. Write for complete information today.

DEXTER FOLDER COMPANY
Division of Miehle-Goss-Dexter, Inc.
219 East 44th Street, New York, New York

Now!

*Penn/Brite
Offset
is brighter
whiter
than ever
before...*



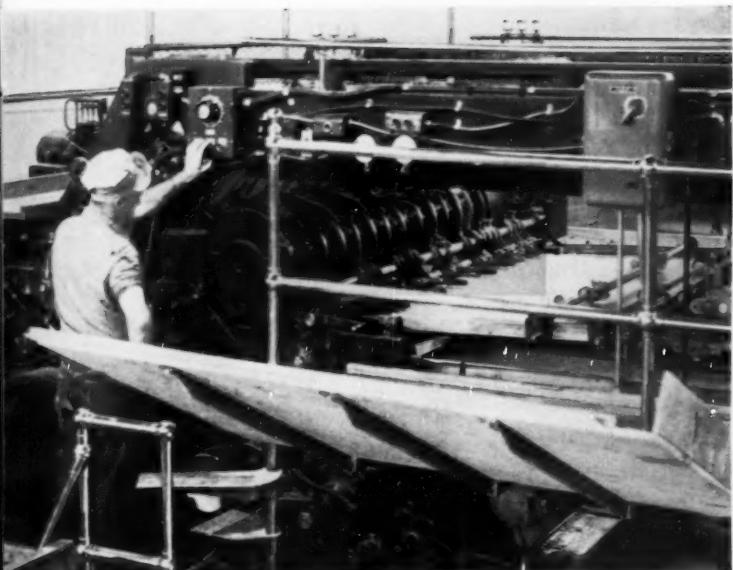
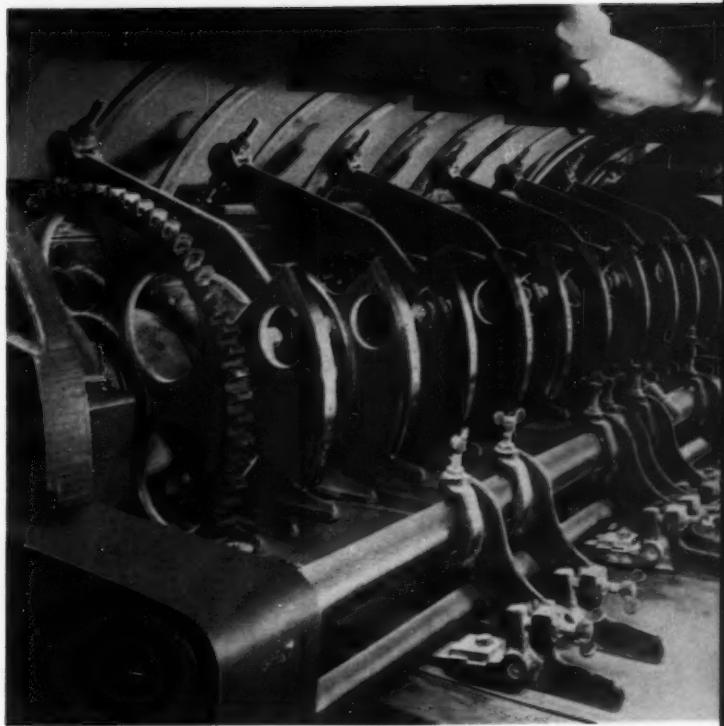
... plus better finish and formation and proper moisture content, too. Penn/Brite is now better in every way ... at no increase in price. It's your "best buy" for value.

Write for a swatchbook and the name of your nearest Penn/Brite distributor today. New York & Pennsylvania Company, 425 Park Avenue, New York 22, N. Y.

New York and Penn
Pulp and Paper Manufacturers

Makers of Penn/Brite Offset • Penn/Gloss Plate • Penn/Print Papers: Eggshell • English Finish • EF Litho • Super • Clarion Papers: Duplicator • Mimeograph • Bond • Tablet

Cottrell adds feed rolls to large sheet-fed rotary letterpress



Result: *twice as much time for fine register at higher speeds!*

Now you can hold finer register at increased printing speeds . . . thanks to the new feed roll front end* Cottrell has designed for their 48 x 71" sheet-fed rotary letterpresses.

The secret is in the fact that the design of the new front end allows for twice the register time previously available.

In commercial use this new front end has successfully demonstrated its ability to improve register on labels, cartons, publications—at speeds of 6000 impressions per hour.

Here is one more reason to investigate the profit potential of Cottrell Sheet-Fed Rotary Letterpresses. Call your Harris-Seybold representative or mail the coupon below today for full details.

* Patent Pending

**HARRIS
INTERTYPE
CORPORATION**

HARRIS-SEYBOLD

A Division of Harris-Intertype Corporation
4510 East 71st Street, Cleveland 5, Ohio, U.S.A.

HARRIS-SEYBOLD COMPANY
4510 East 71st Street, Cleveland 5, Ohio

Please send me complete information on Cottrell's new feed roll front end and Cottrell Sheet-Fed Presses.

Name _____

Firm _____

Street _____

City _____ State _____



PermaFlat

NEW DENNISON GUMMED PAPER

Dennison 6600 PermaFlat Gumming:

STAYS FLAT under a wide range of humidity conditions.

PRINTS LIKE UNGUMMED PAPER.

UNBROKEN, NON-DUSTING GUMMING improves printing quality.

SLIGHT TINT AND SOFT SHEEN make the gumming instantly distinguishable from the ungummed side.

HIGH-BLOCKING RESISTANCE . . . medium tack.

WIDE ADHESION RANGE — smooth and coarse paper, fibreboard, smooth wood, natural and synthetic rubber, glass, porcelain, smooth leather, cloth and felt.

AVAILABLE IN TWO POPULAR PAPER STOCKS: 6615, white, English finish, 50 lb.; 6616½, white, supercalendered, 55 lb.

Your business can benefit from this curl-free gummed paper through better printing results and greater customer satisfaction.

Ask your paper merchant for samples or write to:

Dennison

Manufacturing Company • Framingham, Massachusetts • Drummondville, Quebec



RESILIENCE

*...from 1st to
X-millionth impression.*

The Vulcan DUROFLEX® Offset Blanket continuously snaps back to even gauge with the reflex speed of a hard hit ball. This means little or no time wasted repairing smashes—insuring longer, more profitable runs.

The Duroflex "snap-back" action is just one of the important qualities you want in an offset blanket. For Duroflex provides even gauge, long mileage, no blistering, resistance to swelling and is compatible with all offset inks.

Try one in your shop and find that, quality for quality, Duroflex is the superior offset blanket.

*Trademark

Another

REEVES

VULCAN
RUBBER PRODUCT

REEVES BROTHERS INC.

Vulcan Rubber Products Division
54 Worth Street • New York 13, N.Y.

Tear out and mail for your FREE copy of
"Characteristics of Offset Blankets"

Name _____ Title _____

Company _____

Address _____

City _____ State _____

Viva la legwork!



■ This curvaceous mademoiselle appears in Consolidated national advertising... calling on buyers of printing to tell them about the savings you offer with Consolidated Enamels.

Take advantage of this legwork by specifying Consolidated Enamel Printing Papers. It's the only way you'll completely cash in on today's big trend to enamel printing papers made on the machine—a trend started by Consolidated's pioneering and promoting of this modern method.

Consolidated is the only such papermaker with national consumer acceptance and a matchless record of over 2 million tons successfully used. Yet *Consolidated Enamel Printing Papers cost less than other enamels of equal quality.*

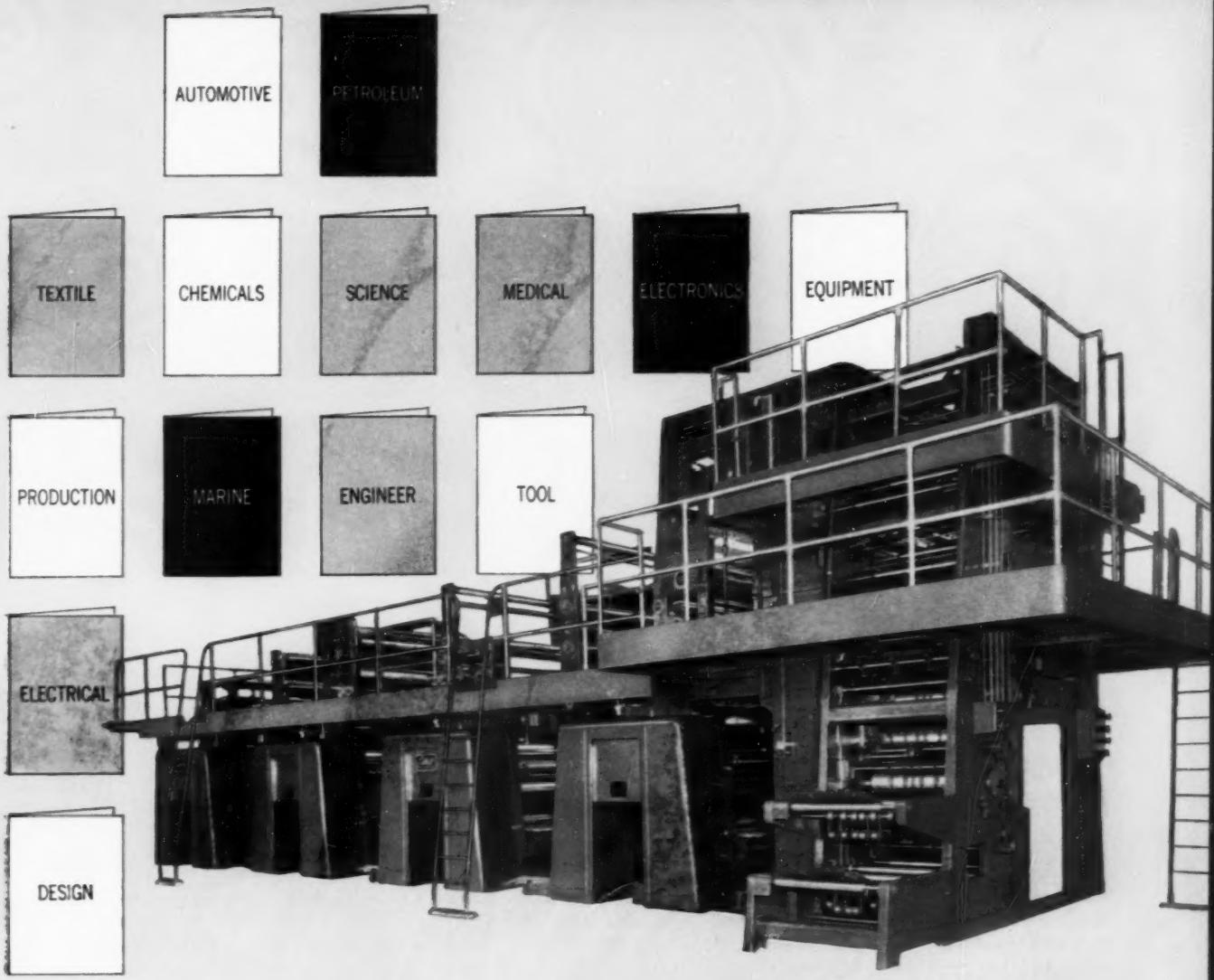
FREE TRIAL SHEETS are available from your Consolidated Paper Merchant. Compare performance, results and costs with the paper you're now using. See why so many printers quote lower, confidently with Consolidated.

Available only through your Consolidated Paper Merchant



Consolidated

ENAMEL PRINTING PAPERS
a complete line for letterpress and offset printing
CONSOLIDATED WATER POWER AND PAPER COMPANY
SALES OFFICES: 135 S. LA SALLE ST. • CHICAGO 3, ILL.



here's a New COTTRELL PRESS engineered for you . . . if you print magazines like these

Web-fed short-run letterpress cuts 2 to 3 days from trade magazine printing schedule

Here's a press YOU can use . . . a press engineered for trade magazines with circulations of 30,000 or better, and 32 pages or more . . . with two colors on every page if you want it.

And you get a choice of Cottrell folders to give you just about any make-up you could ask for.

Because this is a web-fed press, you can get up to 16,500 two-color impressions per hour at 800 f.p.m. . . . four times faster than sheet fed rotary . . . eight times faster than flat bed. You could extend your deadlines as much as three days!

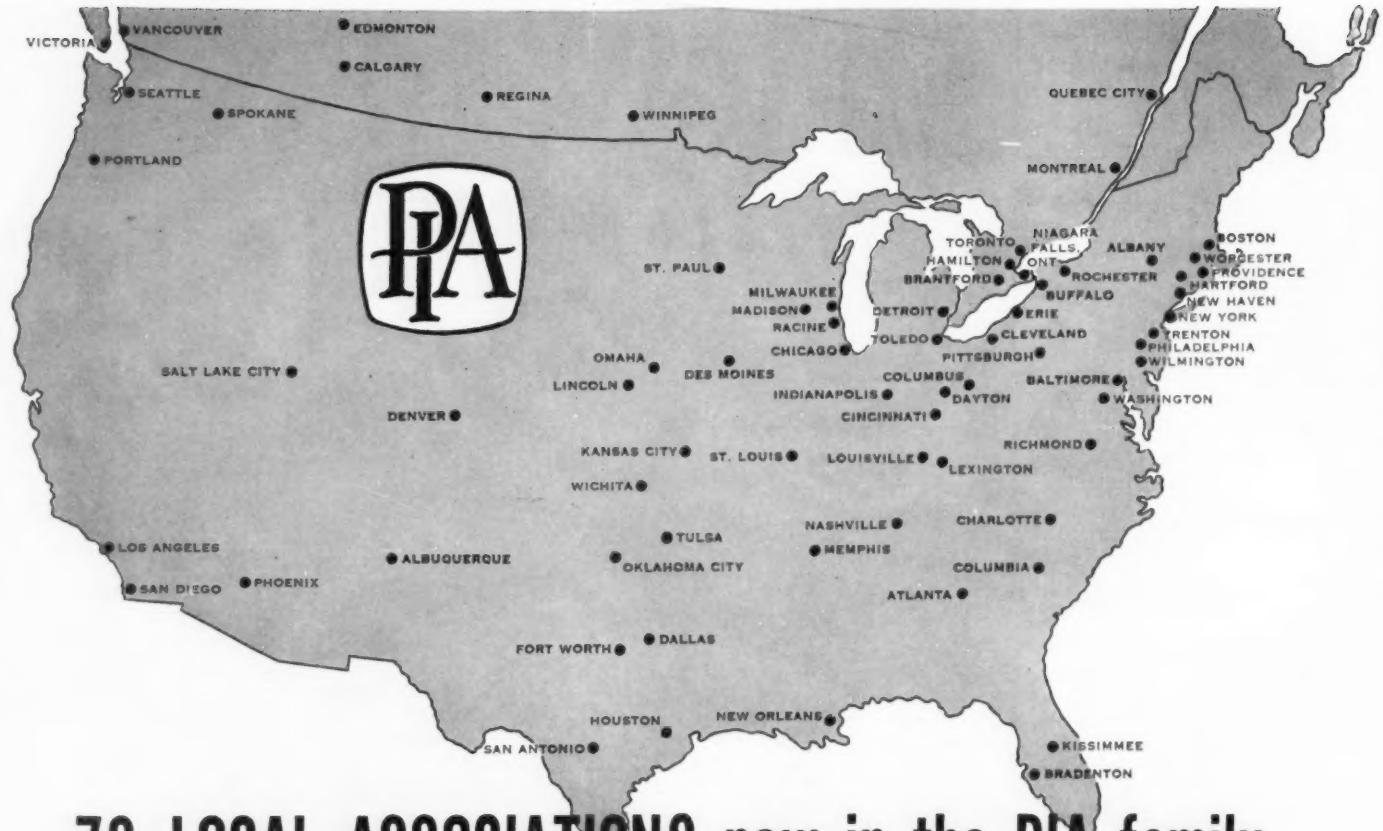
This press can grow with your business — This Cottrell is built on the unit principle. If your business demands it, you can add additional units at modest cost.

The basic press, in either 32-page or 64-page models, consists of two or four two-color units, printing two colors on each side of one or two webs respectively. Folder handles signatures from four to 64 pages.

Let's be practical — Neither you nor we can tell without some study just how well this new Cottrell press could fit into your growth plans. We'd like to help you find out. A telephone call to Pawcatuck, Connecticut 5-5731 will get things started.

HARRIS
INTERTYPE
CORPORATION

THE COTTRELL COMPANY
A Subsidiary
of Harris-Intertype Corporation
Westerly, Rhode Island



72 LOCAL ASSOCIATIONS now in the PIA family

COAST-TO-COAST • • • UNITED STATES AND CANADA

No other national association connected with the Graphic Arts can claim the widespread membership (more than 5500 companies) which PRINTING INDUSTRY OF AMERICA has achieved in the past decade through the development of a cooperative team of local organizations, thus making available both local and national association services.

These are trade associations made up of companies concerned with improving all phases of Printing Management (financial, production, sales and personnel), and in meeting the local needs of the industry.

There is double value for your dues dollar in that membership in both the national and in one of the seventy-two local associations is available in the principal cities of the United States and Canada.

Through national leaders drawn from the industry pro-

grams and activities are planned and formulated for presentation at the national convention, or at professional conferences and seminars. The local associations in turn implement these programs and services by making them available through local meetings, classes of instruction, or through personal promotion—and in addition develop many other essential local activities.

On your letterhead tell us your sales volume for last year, and the total number of persons on your payroll—we will send you a tear sheet from "Ratios for Printing Management" showing more than twenty yardsticks of printing management, based on 682 financial statements of successful printers across the nation—and we will advise you the cost of membership in both PIA and your local or regional association. In case your firm is not located in a local association area, we will let you know what the cost will be for a membership-at-large.

Following is listed the cities where PIA representative associations are located, ready to serve you.

ALBANY	CLEVELAND	HARTFORD	MONTREAL, QUE.	PORTLAND	SEATTLE
ALBUQUERQUE	COLUMBIA	HOUSTON	MONTREAL (FRENCH)	PROVIDENCE	SPokane
ATLANTA	COLUMBUS	INDIANAPOLIS	NASHVILLE	QUEBEC CITY (FRENCH)	TOLEDO
BALTIMORE	DALLAS	KANSAS CITY	NEW HAVEN	RACINE	TORONTO, ONT.
BOSTON	DAYTON	KISSIMMEE	NEW ORLEANS	REGINA, SASK.	TRENTON
BRANTFORD, ONT.	DENVER	LEXINGTON	NIAGARA FALLS, ONT.	RICHMOND	TULSA
BRADENTON	DES MOINES	LINCOLN	OKLAHOMA CITY	ROCHESTER	WASHINGTON
BUFFALO	DETROIT	LOS ANGELES	OMAHA	SALT LAKE CITY	WICHITA
CALGARY, ALTA.	EDMONTON, ALTA.	LOUISVILLE	PHILADELPHIA	SAN ANTONIO	WILMINGTON
CHARLOTTE	ERIE	MADISON	MEMPHIS	SAN DIEGO	WINNIPEG, MAN.
CHICAGO	FORT WORTH	MEMPHIS	PHOENIX	ST. LOUIS	WORCESTER
CINCINNATI	HAMILTON, ONT.	MILWAUKEE	PITTSBURGH	ST. PAUL	VANCOUVER, B. C.
					VICTORIA, B. C.

Printing Industry of America Inc.
5728 Connecticut Avenue, N.W. • Washington 15, D.C.

*There are two sides
to label paper performance . . .*

M-J Printability and



The Spot-Breasted Oriole, brilliant newcomer to the Miami area, formerly seen only in Central America.



Send for free 9" x 12" reprint suitable for framing.

. . . the sign of the most complete label line

LUDLOW PAPERS, INC.

Fine Papers Division

Brookfield, Massachusetts

...M-J Stickability

*M-J 518 Yellow gives you
perfect gummings for perfect performance —*



*Only M-J gives you perfect performance
on both sides of the label*

ASK YOUR M-J PAPER MERCHANT FOR

these other famous M-J label surfaces

UNCOATED WHITES

COLORED MEDIUMS

COATED WHITES

COLORED PLATEDS

SPECIALTY PAPERS

this wide selection of M-J gummings

WATER SOLUBLE—All the standard Dextrine and Animal glues, plus Peelable, Tropical and other specialty gummings.

HEAT SEAL

DRY STIK



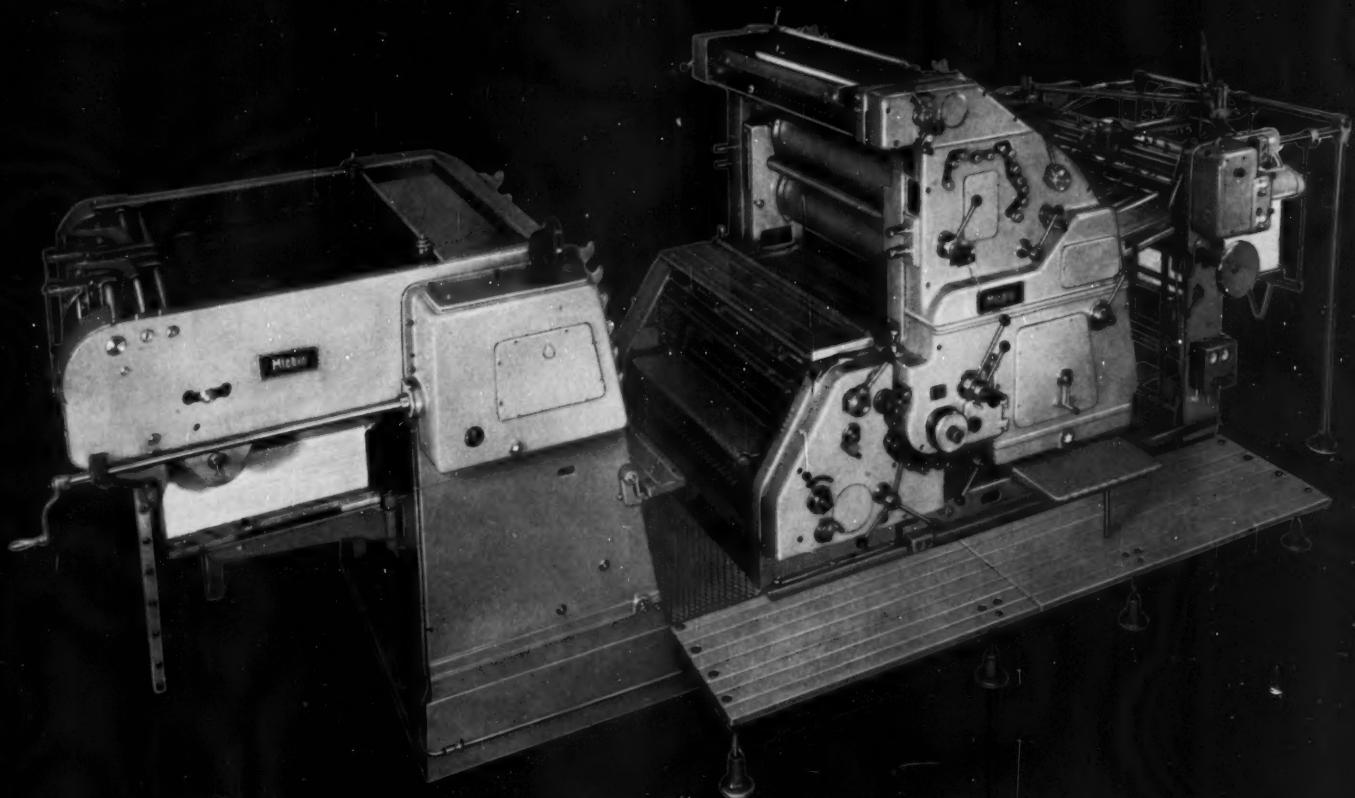
...the sign of the most complete label line

LUDLOW PAPERS, INC.

Fine Papers Division

Brookfield, Massachusetts

The **Miehle**

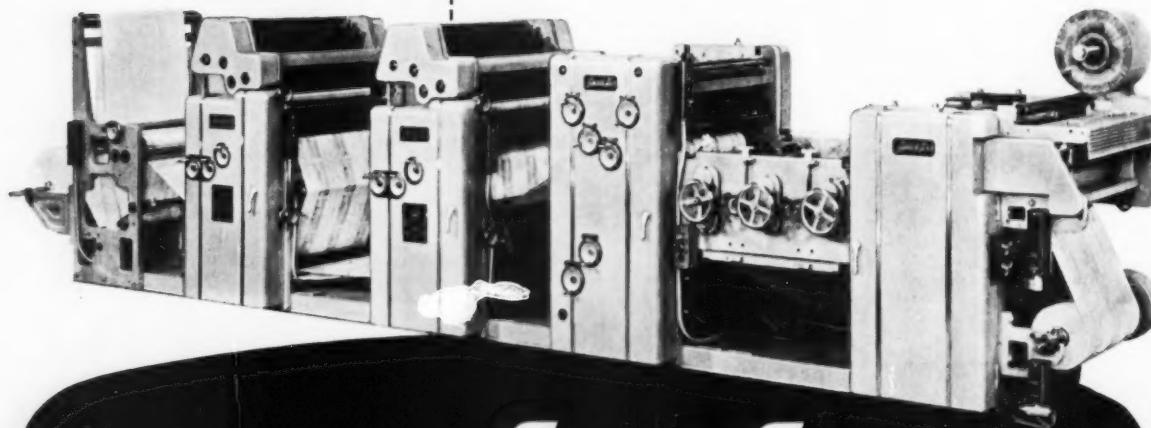


Miehle 38, 41, and 49 Offsets are being installed in lithographic and combination plants in ever increasing numbers. In a remarkably short time, these offsets have established a record and reputation that is unsurpassed—they are the accepted standard of medium sized offset equipment.

*Performance
is the reason...*

only *speed flex*
has LINEARSCOPE

The electronic device that measures and sets the throw lengths on line hole punches while your press is operating at top speed. Manufactured by Western Gear, makers of all Speed-Flex presses marketed by Orville Dutro & Sons, Inc.



the new **UNIT-TYPE** *speed flex*

OFFSET and RUBBER PLATE PRESSES
offer these new material and labor saving features:

- Linearscope—automatic throw length control
- Unexcelled ink distribution
- Easy accessibility
- Electrically controlled water feed
- Automatic successive numbering throwoff and reset
- Electronic clutch selector
- Plus all the other Speed-Flex advanced features

Standard sizes: 13" web width by 16" and 17" cylinder circumferences
26" web width by 17", 21" and 22" cylinder circumferences

Deliveries: Usually 30 to 90 days.
Special sizes on delayed deliveries

For further information write, wire or phone collect



Orville Dutro & Son, Inc.

PRINTING PRESS SALES AND SERVICE

117 W. 9th St., Los Angeles 15, California
TRinity 8556

NEW YORK, N. Y. CHICAGO, ILL.
1140 BROADWAY 81 W. VAN BUREN ST.
MURRAY HILL 3-1253 RANDOLPH 6-7977

Bad Shock Absorbers

TWO-COLOR WINDOW STREAMER AT ONE-COLOR COST

See how it's done?

Reproduced here, in miniature, is one of a series of six window streamers printed by S. C. Toof & Company, Memphis, for Heckethorn Manufacturing Supply Company, maker of Columbus Shock Absorbers.

When the printing of these streamers was ordered, it might have been only natural to use white paper. However, imagination was applied and canary-colored Beckett Offset was specified.

When forwarding samples, Mike Capadalis, Manager, Promotional Printing Sales, for S. C. Toof & Company, graciously wrote: "This job was designed exactly as outlined in your campaign—getting a two-color effect with one run through the press."

Whether you are planning a window streamer, poster, pamphlet, catalog sheet, or whatever, if you are seeking extra value, it will pay to consider printing in colored ink on colored paper. The added cost is negligible. Colored inks cost only a little more than black inks and colored papers only a little more than white papers of equal quality.

Here's an idea which, when applied to any press run, long or short, can result in tremendous economy, actually giving a two-color effect with one-color printing. Swatches of colored papers free on request.

the
beckett
paper
company

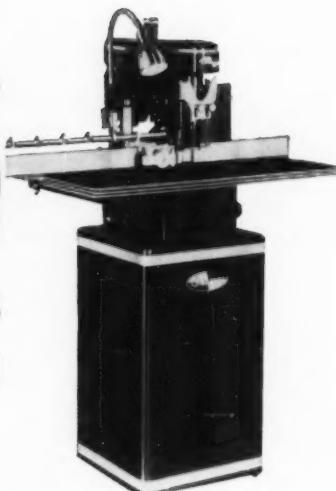


MAKERS OF GOOD PAPER IN HAMILTON, OHIO, SINCE 1848





more printers use
challenge
PAPER DRILLS
than all other makes combined
because they offer...



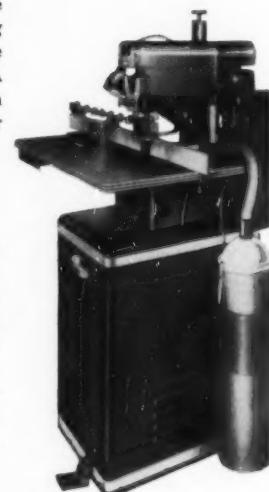
**THE MOST COMPLETE CHOICE
OF TYPES**

to best meet individual shop requirements... from the low-priced, hand-operated Style J for the smaller shop or one with limited paper drilling volume to the versatile heavy-duty hydraulic Style EKH for larger printers and trade binderies. A Challenge Paper Drill will pay for itself within a matter of months, even if your requirements are for only a few thousand holes a day.



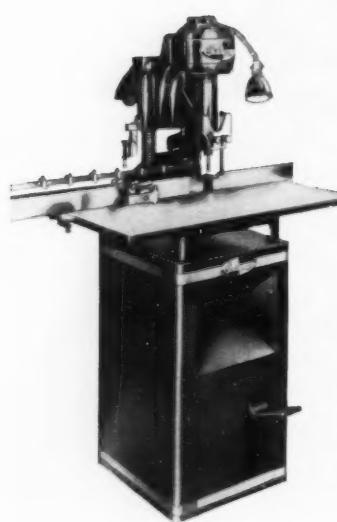
THE MOST VERSATILE UNITS

In the average shop where the ability to handle many different types of jobs quickly and productively is an important asset, Challenge Paper Drills are the best answer. In addition to drilling round holes, you can easily equip your drill to do cornering, slitting, slotting and cut many kinds of U-openings for special indexing, cataloging and other profitable work. Changes from one type of work to another can be made quickly, without complicated adjustments.



THE MOST PRODUCTIVE UNITS

Such features as the automatic trip, hydraulically operated drilling controls, vacuum chip disposal, make Challenge Paper Drills the most productive single spindle drills. Set-ups are fast and easy... stock handling is simplified... and through such accessories as fixed gages, repeat jobs can be almost automatic.



GET MORE INFORMATION

Ask for the complete 20 page Catalog Pub. No. 785D of Challenge Paper Drilling Machines and for Catalog No. 775 covering Challenge Paper Drilling Machine Accessories. Write Challenge for free copies or see your local Authorized Challenge Equipment Dealer.

PD-104



Write Dept. IP-6

THE CHALLENGE MACHINERY COMPANY
GRAND HAVEN, MICHIGAN



Breath-taking fidelity with four colors on  paper

Coated paper using Dow Latex offers improved dimensional stability, better ink hold-out and reduced water sensitivity. These features mean sharper printing and fracture-free folding which assures customers of highest quality coated stock at reasonable cost.

LATEX
COATED

DOW



Authentic Civil War mementos courtesy the Henry Ford Museum



The pre-Civil War period was one of flamboyant and decorative elegance as is indicated by the illustration. Notice how the delicate tones and colors faithfully reproduce on coated paper using Dow Latex. In this instance, 80-lb. machine coated, gloss offset paper was used. A careful examination will show why only Dow Latex provides such an excellent printing surface.

For fine quality reproduction, specify latex coated papers

A coated paper using Dow Latex offers dramatic improvements to the printing surface of all grades of papers. It assures a clean, uniform sheet which is highly compatible to both offset and letterpress inks.

Printers prefer coated paper with Dow Latex because they know it has the qualities which will assure sharp, clear reproduction every time. And, paper manufacturers and converters find Dow Latex reduces production costs without sacrificing quality.

Major paper manufacturers are now offering a wide range of quality coated papers made with Dow Latex. They use it for machine and off-machine coating for both dull and gloss grades. For more detailed information on coated paper using Dow Latex, check your paper supplier or write THE DOW CHEMICAL COMPANY, Midland, Michigan, Coatings Sales Dept. 2158B.

YOU CAN DEPEND ON



New

high speed REPROLITH ORTHO TYPE C

the finest graphic arts material available in America today!

Here at last is a new accomplishment in a graphic arts material that combines superb response with high speed performance.

New ANSCO REPROLITH ORTHO TYPE C is a fully orthochromatic emulsion with excellent response to filtration saving much handwork on negatives. It reaches maximum density in only 2 minutes in Reprodol developer while maintaining crystal clear areas so desirable in both line and half tone work.

Up to a full stop faster with tungsten illumination, REPROLITH ORTHO TYPE C cuts exposures, and speeds up production while giving significant increases in image quality. Contact your local AnSCO representative for a demonstration of this fine new contribution to graphic arts technology. ANSCO a division of General Aniline & Film Corporation, Binghamton, New York.

TECHNICAL DATA

Suggested Exposure with tungsten illumination close aperture $\frac{3}{8}$ to one full stop.
With arc lights cut basic exposure $\frac{1}{2}$.

Safelight Red with ten to 25 watt bulb at 4'.

Film Base .0055" regular and .0035" thin base.

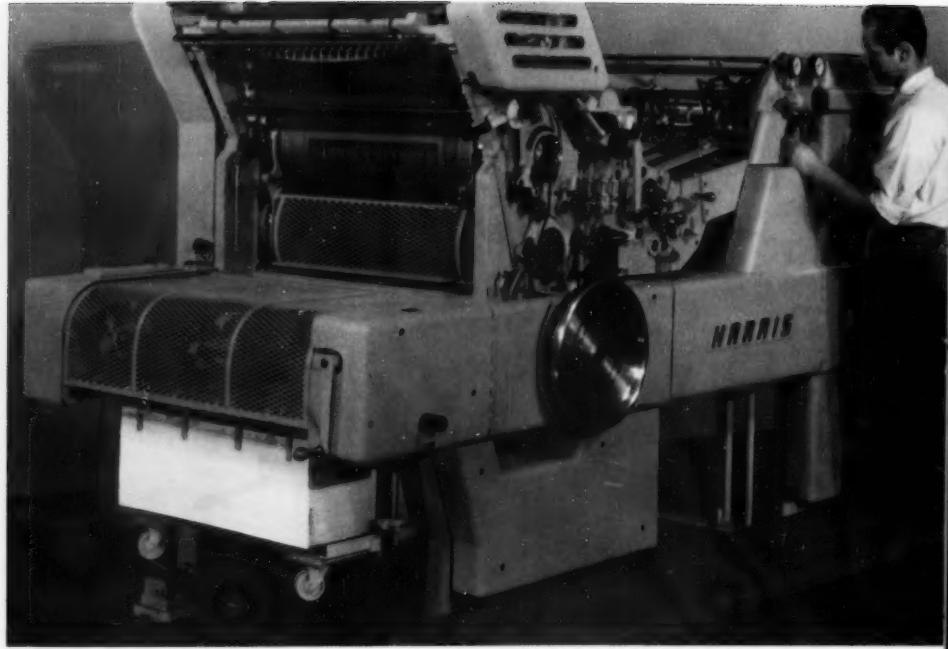
Processing 2 minutes in AnSCO Reprodol at 68 degrees F (20C).

Filter Factors	K1	K2	K3	G B	C5	D
	1½	2	2½	5	3	6
						3

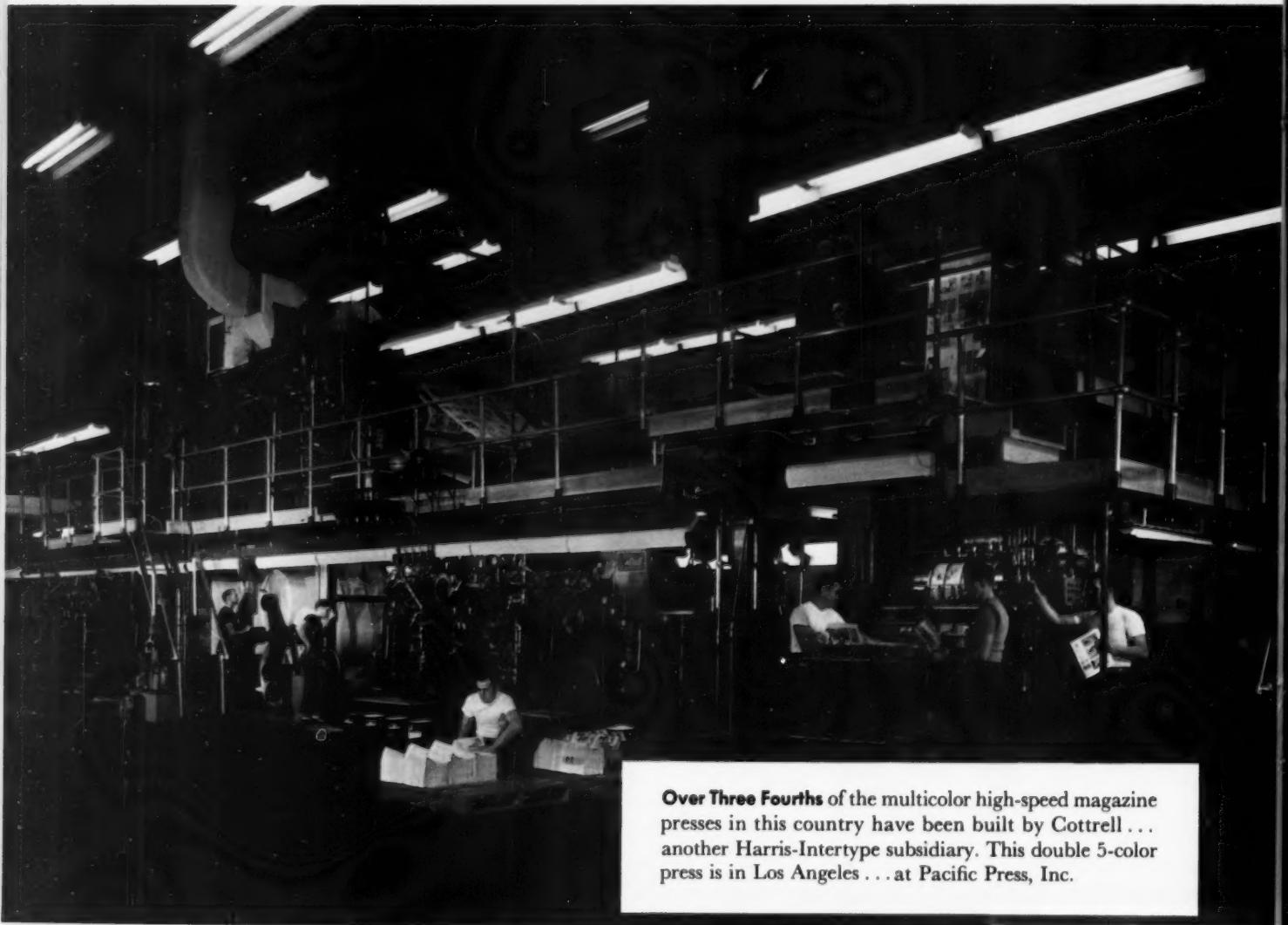
AnSCO

Reprolith Ortho Type C

Now... a New Look for Harris presses... a light gray lacquer finish that's easy to clean and has better resistance to abrasion and chipping. Operating areas are brighter, too. This finish will soon be standard on presses 23 x 30" and smaller.



What's going on at HARRIS-



Over Three Fourths of the multicolor high-speed magazine presses in this country have been built by Cottrell... another Harris-Intertype subsidiary. This double 5-color press is in Los Angeles... at Pacific Press, Inc.



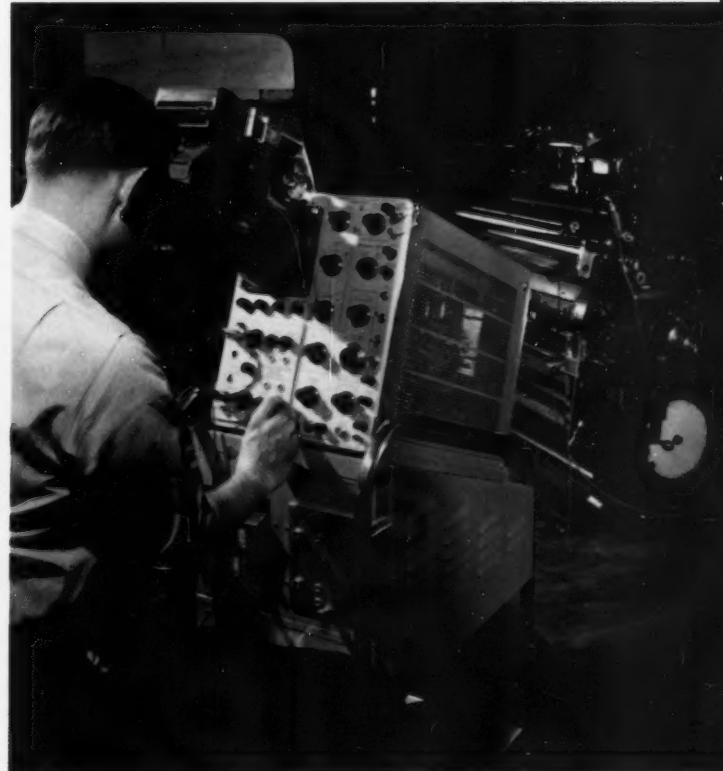
The **Houston Post** and its radio-TV station KPRC are good customers of Harris-Intertype. At left is the Post's new Hi-Speed Intertype equipped with Dual Duty Quadder. Below is KPRC's 5 KW AM Broadcast Transmitter and Conelrad auxiliary, made by Gates Radio Company, a Harris-Intertype subsidiary.



INTERTYPE



The First 3-Color Process page ever printed in a high school paper came off this Harris 17½ x 22½" offset press, owned by Midwest Printing and Lithographing Co., Fargo, N. D. It was printed for the Moorhead (Minnesota) High School.



An **Oscilloscope** takes the pulse of a Harris press in Harris-Seybold's Research Department. This electronic check on performance is part of a research program of measuring the precise behavior of presses in operation.

HARRIS-INTERTYPE CORPORATION

General Offices: 55 Public Square, Cleveland 13, Ohio

Harris Presses • Intertype Typesetting Machines • Cottrell Presses
Seybold Cutters • Macey Collators • Harris Chemicals • Sensitized Plates

HARRIS
INTERTYPE
CORPORATION



BUSINESS FORMS WITHOUT CARBONS

NCR PAPER DOES IT!... produces cleaner, clearer copies

Business forms users everywhere are discovering that NCR Paper speeds up their work. Without using carbon paper or even any carbonization, this amazing paper makes perfect copies of sales slips, invoices, premium notices, stock requisitions—any one of hundreds of applications where clean, clear copies are needed.

Non-smearing NCR Paper, perfected by the research laboratories of The National Cash Register Company, eliminates smudging of copies or fingers and

is easy to handle because it requires no carbon inserts. Up to five legible copies can be made with a standard typewriter, ball-point pen or pencil and eight or more with a business machine or electric typewriter.

NCR Paper is simple to use. Just put together several forms. Copies are obtained from hand written or business machine or typewriter forms. Finished copies are always neat and clean, easy to read.

ANOTHER PRODUCT OF
THE NATIONAL CASH REGISTER COMPANY, Dayton 9, Ohio
888 OFFICES IN 94 COUNTRIES

NCR Paper's market for business forms is tremendous! Investigate today.

NCR Paper is available in sheet stock at local paper suppliers in bond, ledger and tag grades. For roll stock, write to: The National Cash Register Company, Dayton 9, Ohio.

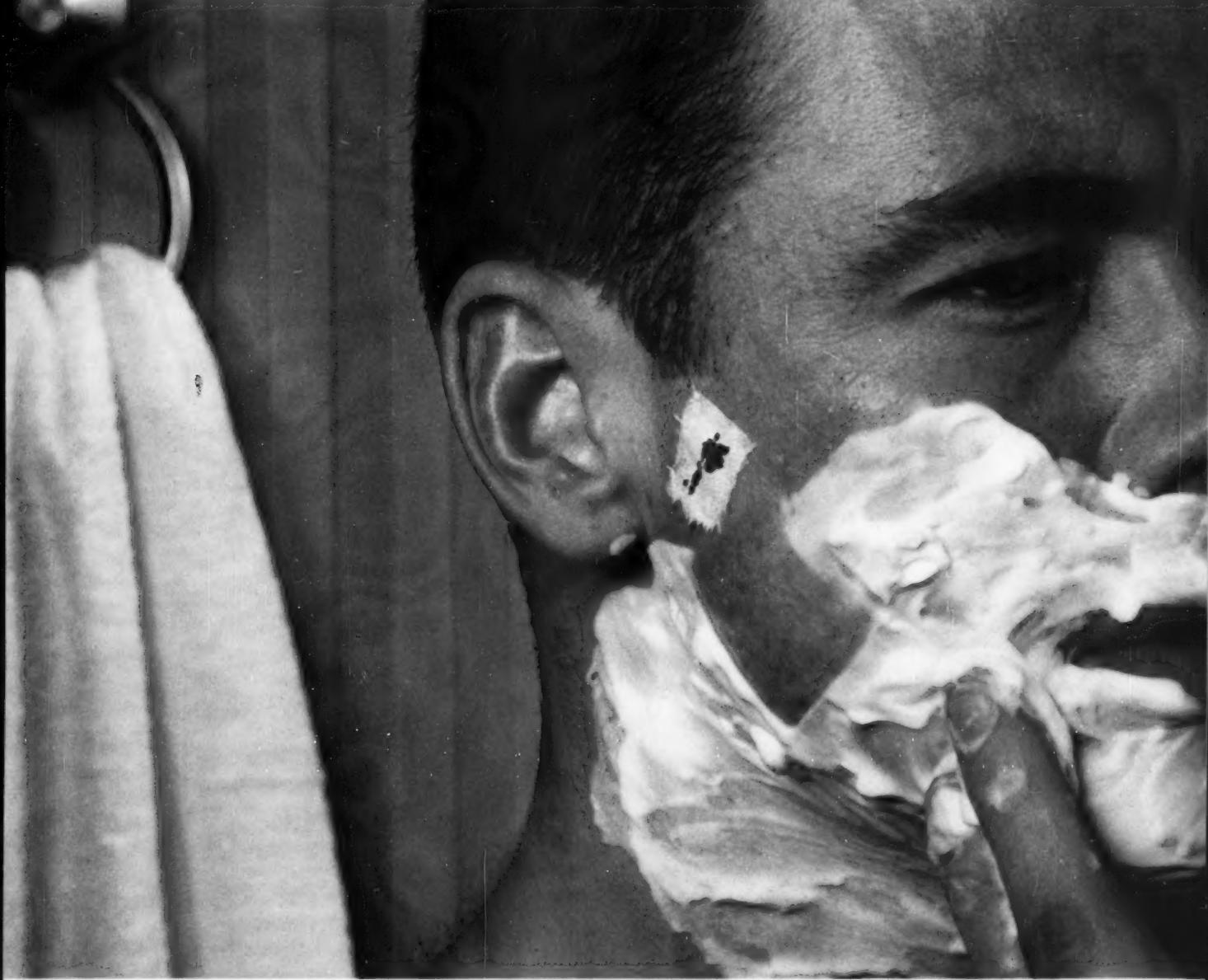
*TRADE MARK REG. U. S. PAT. OFF.

National

NCR PAPER AND SUPPLIES

ACCOUNTING MACHINES

ADDING MACHINES • CASH REGISTERS



COLOR PHOTOGRAPH BY ANTON BRUEHL

Are you shaving too closely on letterheads?

A GOOD LETTERHEAD PAPER and its envelope cost just about a half-cent more than a poor letterhead and envelope.

Saving that half-cent loses all the extra values you get in HOWARD BOND. Its immaculate whiteness. Its crisp feel. Its business-like crackle. Its ability to bring to your letters a *marked* improvement in appearance and in the respect with which they are received.

Don't cheapen the image your letterhead creates. What you pay for HOWARD BOND is money mighty well invested.

Your paper merchant or favorite printer will show you samples of HOWARD BOND in whitest white and in attractive colors, too.

* * *

Printers! This message appears in advertising magazines read by your customers.

HOWARD PAPER MILLS, INC. • HOWARD PAPER COMPANY DIVISION, URBANA, OHIO

Howard Bond

"The Nation's Business Paper"

Companion Lines: Howard Ledger • Howard Mimeograph

Howard Duplicator • Howard Posting Ledger

Printed on Maxwell Offset



Basis 80—Maxtone finish



Doesn't color reproduce better on Maxwell Offset?

Howard Paper Mills, Inc. / MAXWELL PAPER COMPANY DIVISION / Franklin, Ohio

We'd be pleased to send you samples of our eight finishes and two tints

Printed on Maxwell Offset—Basis 80—Maxtone finish

COLOR PHOTOGRAPH BY ANTON BRUEHL





NEWSLETTER

UP-TO-DATE BUSINESS NEWS OF INTEREST TO MANAGEMENT IN THE PRINTING AND ALLIED INDUSTRIES

**Recession Recovery
Will Be Gradual**

Washington economists feel comeback from recession will be gradual process . . . no strong, swift recovery will occur . . . feeling of observers is most of 1958 will be recessive . . . following years through 1961 will see gradual recovery with no big booms . . . "hard sell" will become more evident in increased moves to spur recovery.

**July IP Will Feature
Sales Building Tips**

The Inland Printer for July will concentrate on building your sales . . . feature articles designed to give you new ideas and tips to boost your sales and increase profits are planned.

**Postal Rate Increases
Begin On August 1**

First-class postal rates go up Aug. 1 . . . first-class letters to 4¢, airmail to 7¢, postcards to 3¢ . . . 2nd-class mail increase starts on Jan. 1 . . . 30% boost on reading matter, 60% on ad content . . . raises spread over three years . . . 3rd-class mail up to 2¢ per ounce Jan. 1, 1959, and to 2½¢ on July 1, 1960 . . . pound rates also up from 14¢ to 16¢ . . . 3rd-class permit will go from \$10 to \$20.

Aid To Small Business

Observers feel Congress may give aid to small businesses later in session . . . will involve faster depreciation on used equipment.

**Drop In Quarterly
Earnings For M-G-D**

Second quarter net sales for Miehle-Goss-Dexter dropped to \$16,259,821 . . . same period in '57 showed sales at \$17,692,821 . . . annual report to stockholders indicated improvement in business over first quarter of '58 . . . earnings after taxes for second quarter were \$1,058,141, or 76¢ per share compared with 98¢ per share for same quarter in 1957.

**Name First New ITU
Head In 14 Years**

Elmer Brown named president of International Typographical Union . . . first new president in 14 years . . . Mr. Brown had been assistant to Woodruff Randolph, retiring ITU president . . . Mr. Brown said he'll continue progressive party policies of union.

(Over)

NEWSLETTER

(Continued)

Congressional Help For Small Business

Credit help may be coming to aid small businessmen . . . Senate Banking Committee passed bill to lend \$250-million to investment companies which would make long-term (up to 30 years) loans to small businesses . . . Washington observers say chances for Congressional approval this year are good.

Craftsmen's Convention To Be Held Aug. 10-13

Program just released for convention of Int'l Assn. of Printing House Craftsmen . . . meeting scheduled for Detroit, Aug. 10-13 . . . see The Inland Printer for July for the full convention program.

U.S. Printing Exports Show Increase in 1957

U.S. exports of books, magazines, newspapers, other printed products totaled \$109,981,510 in 1957 . . . increase of 7.4% over 1956 . . . imports of printed matter from 46 foreign countries rose 32% to \$33,712,419 . . . foreign stamps, Bibles, playing cards made up large portion of exports.

PIA Sets Financial Conference June 26-27

Printing Industry of America has scheduled its annual Financial Management Conference for June 26-27 at Edgewater Beach Hotel in Chicago.

NYC Printing Sales Show 7% Reduction

New York metropolitan area April printing sales down 7% below same month last year . . . first four months sales 5.8% lower than same '57 period . . . volume running at annual rate of \$1,107,000,000 compared with \$1,175,000,000 last year.

Single-Color Offset Press Introduced

New single-color 20x26-inch job offset press introduced by Harris-Seybold this month . . . press, called Model 126, has Harris feed-roll register . . . see page 76 for full details.

Gravure Research, Inc. Names New President

Carl M. Metash, production director, Parade Publications, named new president of Gravure Research, Inc. at 1958 members meeting . . . see July IP for full story, names of other new officers.

Fred A. Hacker Dies

Fred A. Hacker, American Type Founders sales executive and nationally-known graphic arts figure, died May 31 in Philadelphia at the age of 67.

Production Control For Small Plant

- Do you have to make a hurried search every time a customer asks when his work will be completed?
- Then a good production schedule that keeps tab on every job is a necessity in your printing plant

By D. J. Wickizer

"How are you coming with my printing?" When such calls come in over the telephone, can you answer quickly or do you have to make a hurried search?

A good practical schedule that keeps close tab on every job is a "must" in any efficient printing plant.

Quotation sheet shows the customer and the office the essentials of the job and the established price

Firm _____	QUOTATION		TIPPECANOE PRESS INC.	
By _____	Date _____	14 W. Hendricks St. Shelbyville, Indiana Telephone: EX 8-4478		T.P. FORM 2128
QUANTITY	DESCRIPTION	QUOTED		
				TOTAL
Quoted By _____				

Order specification sheet gives complete details and instructions for the job. Note the items listed

ORDER SPECIFICATIONS				
Firm _____	DATE CAM PLATE COMP CUT VERT HDLNG CYL O'SET DAV			
By _____	Customer Order No. Delivery Date Now Ship			
	Quoted Amt. Charged			
INSTRUCTION				
BINDERY:				
Gather	Fold			
In Pads of	Stitch			
Punch	Trim			
Wrap	Tipp.			
Quantity _____	Finished Size _____	Qty. _____	Running Size _____	Up. _____
Cut from: Kind _____		Color _____	Size _____	Wt. _____
Quantity _____	Finished Size _____	Qty. _____	Running Size _____	Up. _____
Cut from: Kind _____		Color _____	Size _____	Wt. _____
SHIP. INSTNS.		INK		
Previous No. _____	Quantity Run _____	Date _____	THIS ORDER TAKEN BY _____	
Cost \$ _____	<input type="checkbox"/> Same <input type="checkbox"/> Different	Prev. Pr. \$ _____		

visible and carries the number, name, and department in which the job will be processed. This summary sheet is kept in the visible binder until the job is completed.

A thin, 16-pound cutting sheet is in the second position (also numbered) and also shows the details of the job. The last item in the three-part form is the job ticket.

A pad of scheduling sheets having the same order of information as the top of the job ticket serves for counter use as instructions for the typing of the three-part job ticket form.

After the job ticket is typed out and checked, it is sent to the scheduling desk.

Here the jobs are listed in numerical order which keeps every job in its proper priority sequence. The schedule is set up showing in what departments the job will be, using a square symbol. A single cross line indicates the department the job is in. As soon as it is finished in any one department, the job ticket is returned to the schedule desk where the line in the square is crossed to show completion in that department.

Schedule Locates All Jobs

The schedule sheet serves as a constant record in numerical order of where every job is in the plant. The top summary sheets are returned to the front office as soon as scheduled and remain in the visible binder in alphabetical order.

The cutting sheet is completed for specifications for cutting. This cutting sheet is held back if the stock is not to be needed for a week or so and then forwarded to the cutting department at the proper time. This assures that the stock will arrive at the presses on time. Otherwise, too much stock would be cut and in the way before the job was ready for the press.

The back of the job ticket has a form for each workman's individual time. This is one of the time saving features of the system. It is easy for a workman to turn the ticket over and write in starting and ending time without danger of getting the wrong job number.

For the larger jobs, we have a supplementary time sheet to use that will fit into

D. J. Wickizer is president of the Tippecanoe Press, Inc. in Shelbyville, Ind. With his sons he operates a moderately small plant in which any job in production can be found quickly. The system he describes here causes minimum work

**ACKNOWLEDGEMENT OF SPECIAL
PRINTING ORDER**

DATED _____

JOB NO. _____

WE THANK YOU FOR YOUR ORDER NO. _____ DATED _____
WHICH WE HAVE ENTERED AS FOLLOWS:

QUANTITY	DESCRIPTION
----------	-------------

[View Details](#)

<input type="checkbox"/> NUMBERED	<input type="checkbox"/> PADDDED	<input type="checkbox"/> BOOKS
<input type="checkbox"/> PUNCHED	<input type="checkbox"/> LOOSE	<input type="checkbox"/> FOLDED
<hr/>		
<input type="checkbox"/> NUMBERED	<input type="checkbox"/> PADDDED	<input type="checkbox"/> BOOKS
<input type="checkbox"/> PUNCHED	<input type="checkbox"/> LOOSE	<input type="checkbox"/> FOLDED

DELIVERY ON OR ABOUT _____ **(IF NOT SATISFACTORY PLEASE ADVISE AT ONCE)**

REMARKS:

PLEASE CHECK ABOVE SPECIFICATIONS CAREFULLY TO AVOID ERRORS.

Yours very truly,
TIPPECANOE PRESS INC

PRODUCTION MANAGER

No.	38397	Antonito Class. Emb. Corp.	3/26/97 2014	Jan	Quater	Comp	Cut	Vert	Horiz	Cyl	Offset	Day
By	Jagger, Georgia											
A	300-233127 11x11 Pkg. Inventory Sheets											
B												
C												
D												
E												
F												
<u>PRINTED BOTH SIDES - HEAD TO HEAD</u>												
INSTRUCTION												
WORKDAY:												
Gather _____ Fold _____												
In Pad of _____ Stack _____												
Punch <u>✓ 7/1/97</u> Date _____												
Wrap <u>BAUD 1000</u> Type _____												
Quantity 500 Printed Size 11x14 Qty Running Qty Day _____ Up 1												
Cut from End Blackline Ledger Color Date _____ Up 28134 Up 28134												
Quantity Printed Size Qty Running Qty Day _____ Up												
Cut from End Color _____ Qty Running Qty Day _____ Up												
Quantity Printed Size Qty Running Qty Day _____ Up												
Cut from End Color _____ Qty Running Qty Day _____ Up												
Quantity Printed Size Qty Running Qty Day _____ Up												
Cut from End Color _____ Qty Running Qty Day _____ Up												
Cut from End Color _____ Qty Running Qty Day _____ Up												
No. of Sheets Used _____												
No. of Sheets Used _____												
No. of Sheets Used _____												
No. of Sheets Used _____												
No. of Sheets Used _____												
No. of Sheets Used _____												
MATERIALS												
Size x 12 Sheets	Date Printed	Class/ Print	FILED	Printed	Gallery	Date	Day	Box	Temp			
INK	100											
OUTSIDE PURCHASES:												
SHIP. INSTRNL.												
DELAWARES												
Previous No.	Date	Quantity										
Quantity Box		Date By										
<input type="checkbox"/> Same	<input type="checkbox"/> Different	Entered in Ledger										
Cost \$	Prev Pr \$	Entered										
COST OF STOCK \$												
TOTAL COST \$												
BILLED PRICE \$												

the jacket. The top of the form has a place to check the number of extra timecards as, A, B, C, and D so that if one is misplaced it will be noticed and located before the final summary is completed.

As work is completed in any department the job ticket, (or the supplementary timecard) is returned to the scheduling desk, where the master schedule sheet is marked to indicate progress of the job.

Thus, when the telephone rings, instead of searching through several pages of schedule sheets, the office glances at the visible file of summary sheets and picks up the job number. A call on the intercom system immediately locates the job and an answer can be given on its progress. A speedy answer assures your customer of your interest in his behalf. Quite likely he will feel confident that attention is being given to his order.

Delivery Slip Is Essential

Upon completion of the work, if it is a delivery or pickup job, a delivery slip (in duplicate snap-out) covers all deliveries. This is a great help when some customer misplaces a package. If shipped by parcel post or truck, this information must also appear on the ticket.

Before the finished ticket is sent to the office, the disposition of the type form or plates is also marked on the ticket, showing permanent filing or temporary filing, if it is to be killed. Every galley slide in the plant has a number in series and there

Acknowledgement of order (above) is sent to customer when job has been entered on production schedule. Three-part form (below, right) with No. 1 summary sheet on top, No. 2 is cutting sheet and No. 3 job envelope. Set is padded on left with one-time carbon inserted so forms can be made up together. The job envelope and cutting sheet (below, left) are matching forms

is no cause to lose a form, negative or lithograph plate. It's all on the job ticket for future reference.

When a customer is waiting to pay for a completed job, it is a comforting feeling to know all of the time is entered on the back of the ticket. The summary sheet is picked up and the price arrived at in a minimum of time.

For regular processing the tickets are brought into the office daily. The office can price the printing, and the full specifications, in proper order, can be copied on the invoice directly from the job ticket.

File Always Current

Since the summary sheet must be removed to use for the summary and pricing, the A/Z visible file is always up to date with only live sheets remaining in the binder to show the work in process. The completed summary sheet is filed numerically in a sectional post storage binder for future reference for repeat orders and record of costs.

The cutting sheet shows the amount of stock used and is returned to the ticket as soon as cut; thus there is no guessing about the paper used.

Our paper stock control book shows the date of receipt of the stock, quantity in which purchased, price per pound, and in bold figures the price per 1,000 sheets. By always working with a price per 1,000 it is a simple thing for anyone to arrive at a cost of an odd number of sheets of paper. The confusion between cost per ream and cost per thousand is avoided. A price per thousand and a slide rule will save a great amount of time in a year.

A final word about the schedule sheet. This schedule of course must be constantly handled by the production manager. The act of having to make these entries gives him a mental picture of the work constantly in process. No one else can do this for him.

In planning the work, he must visualize the jobs for every department and can more accurately know what the problem is from day to day.

The schedule is completely revised as required. New sheets are made up (dropping out the completed jobs) and are kept in numerical order. This plan pin-points old jobs and forces the attention on them to get them out of the way.

Color Shows Gang Work

For certain specialized work that can be ganged up for one department, we have different colored schedule sheets and place all of these same jobs on one sheet so that we can economically work them through at the same time.

Expensive boards, strings and gadgets seem to omit the personal element which is required in a printing plant. Some thinking must accompany every job. The schedule sheets force mental alertness which some other styles of scheduling do

Sheet No. 1 of schedule sheet (above) shows current jobs as they come in. Sheet No. 2 is a colored sheet showing similar jobs that may be run in gangs for economy. Sheet No. 3, also colored, is accumulated old jobs which must be finished rapidly. Columns indicate departments with the squares and lines showing progress. Individual summary cards (below) are alphabetical index to jobs in progress.

EXTRA TIME CARDS										A	B	C	D	E	T.P. FROM SHEET	
DATE		START	STOP	TOTAL	DATE	START	STOP	TOTAL	DATE	START	STOP	TOTAL	DATE	START	STOP	TOTAL
		HAND COMP.	MACH. COMP.		LUDLOW		LOCK UP		ARTWORK		PARTS UP		CAMERA			
7/15		2:18:4														
7/16		10:40														
										STRIP - OPAC.	RULING	MAKE PRINTS	MAKE PLATE			
MAKE READY		VERTICAL			HEIDELBERG	CYLINDER			DAVIDSON							
7/15		1:51:1														
										JOB PRESS						
COUNTERING		GATHERING			CUT OFF	PADDING			NUMBERING	HAND FOLD		WRAPPING				
7/14		4:04:														
SHIPPING		FOLDING			STITCHING	TRIMMING			TIPPING	PERFORATING		PERFORATING				
7/14		2:3:4														
MACH. HELP.																
1																
2																

Reverse side of job ticket (above) is used to note the time of each operator on the job. If job is large and extra space is needed an additional card is used. Squares at top show if extra cards are being used on that job. No. 1 is job envelope, No. 2, extra card. Delivery slip (below) is made in duplicate. The top sheet goes to the customer and the bottom sheet is attached to package. Delivery slip is important in the event some item of the order is reported missing or undelivered.

not require. This system works nicely for a load of 200 or more jobs in process. A printer's own printing can help him do a better job.

NAPIM Issues Booklet On Printing Ink Toxicity

A folder reproducing a "Toxicity and Printing Ink" report by the National Printing Ink Research Institute is available from the National Association of Printing Ink Makers, 1440 Broadway, New York City.

With it comes a statement by NAPIM president F. A. Weymouth who cites increased governmental interest in protecting prepackaged foods against contamination by printing ink or other materials.

He points out that the Food and Drug Administration's position is "that if printed matter does not come in contact with the food there is no problem. It is also true that most inkmaking materials do not pass the criteria of this agency. Our position is to point out the hazard of such printing, and if there is insistence that inks be supplied, they will be supplied at the full risk of someone other than an ink manufacturer."

Requests for ink makers to guarantee that inks for use on packages or package inserts are not harmful are growing in number, according to the report, but "no manufacturer can guarantee that his inks comply with the letter of existing regulations," Mr. Weymouth says.

The Federal Food, Drug and Cosmetic Act states no specifications for inks used on or in food packages. But the report calls for two sections as applied to printing inks, "restrictions on the transfer to food of materials which will render the food harmful to public health."

If transfer occurs, "the food is considered contaminated unless all components of the material transferred are government certified for acceptability. Practical ink formulation with approved materials only is impossible to achieve. The burden of proof rests with the packager. In question cases the government does not need to prove a material is harmful. The packager must prove it is not."

Lists of materials which the government believes are acceptable for use with edible products are described as of little value to ink makers. "Only a few common printing ink ingredients are included," says the report. Colorants rated as safely nontoxic are "coal-tar dyes not suitable for pigmenting printing inks. Only a handful of the many hundreds of pigments—titanium dioxide, ultramarine, carbon black and iron oxide—have approval as colorants for plastic films. Presumably these, when made in approved batches, could be used for printing containers or wrappers. The majority of other ink raw materials, such as resins, driers

Typographic Scoreboard

BY J. L. FRAZIER

• Subject: "Saturday Evening Post" •

Issues of April 19, May 3 and 10

Type Faces Employed

Century Schoolbook (T)	38
Century Expanded (T)	8
Century Old Style (T)	5
Bodoni Book (T)	12
Bodoni (M)	9
Times Roman (T)	9
Baskerville (T)	8
Baskerville Bold (T)	4
Caledonia Bold (T)	6
Caledonia (T)	3
Garamond Old Style (T)	6
Garamond Bold (T)	1
Caslon Old Style (T)	5
New Caslon (T)	1
News Gothic (M)	5
Bookman (T)	4
Fairfield (T)	3
Vogue (M)	2
Clarendon Wide (M)	1
Granjon (T)	1
Bulmer (T)	1
Bembo (T)	1
Ads set in traditional types	116
Ads set in modern types	17

Weight of Type

Ads set in light-face type	101
Ads set in bold-face type	28
Ads set in medium-face	4

Ten advertisements of the sizes contemplated (full-page and larger) are not considered in the foregoing tabulations. In eight of them several types are employed without one dominating enough to warrant credit. Two others are completely hand-lettered, both in forms of traditional character. Further affecting the final score, 31 ads credited in the opening tabulation, "Type Faces Employed," to tra-

ditional types are topped by display of modern style type or hand-lettering. The complete picture is to be seen only in the tabulations of "Layout," "Illustration," and "General Effect" which follow. Many readers will be surprised to find that type alone is responsible for a greater number of the ads being designated as "modern" than either layout or illustration.

Layout

Conventional	106
Moderately modern	37
Pronouncedly modern	0

Illustration

Conventional	126
Moderately modern	17
Pronouncedly modern	0

General Effect (all-inclusive)

Conventional	58
Moderately modern	85
Pronouncedly modern	0

In analyzing the three issues and upon noting the comparative results, especially while selecting two ads to be reproduced, Scorekeeper felt disappointment over so little use of modern layout devices such as accenting the vertical, sound geometric massing and reverse color. Where the layout is scored as "Moderately Modern," it has in practically every case been because of bleeding illustrations. It should be noted that, for the first time, nothing "Pronouncedly Modern" is scored in the three categories above. Ads are uniformly clean-cut, eminently readable—the objective which great use of Century suggests was most sought—but few sparkled, as we felt they might, all without sacrifice of the qualities effecting readability.

Below are Scorekeeper's selections as best conventional and modern ads in issues checked for this recording. Of straight-away layout and with heading in larger size of same classic type as text, the first is powerful eye-stopper, big picture boiling with human interest being responsible. Some may question modernity of second, which might have been seen in earlier times, but picture subtly suggests angles and geometric forms, the display is extra-bold sans serif, and long lines are widely spaced, which are qualities emphasized in modern design.

Wonderful Dial Soap!

Dial does so much more! Of course, Dial cleans your skin. Your face. Your hands. And cleans them for longer. But mild Dial Soap also destroys bacteria that make perspiration offensive. Keeps you fresh hour after hour after hour. Wonderful Dial!



BLOWOUT PROTECTION: Why risk the danger of a blowout? Nylon guards against unseen tire damage that can lead to sudden failure. Nylon gives tires lasting protection against the four major causes of blowout: (1) bumps, (2) heat, (3) moisture, (4) freezing. For your safety insist on nylon cord tires when buying new tires or a new car.

THE SAFEST STRONGEST TIRES ARE MADE WITH NYLON

OLYMPIA

and varnishes, have not been approved, nor are they likely to be approved within the foreseeable future."

The report warns that, while ink is usually applied to the outside of a package or bag, "The possibility of penetration through the package must not be overlooked. Insertion of printed matter, and printing the inside of transparent packaging materials are not uncommon. Reverse printing is tricky from the standpoint of food contamination. The ink maker who supplies ink for such jobs has everything to lose and nothing to gain." He is taking a chance on possible contamination and incurring other risks, including odor transfer.

"Packagers may resort to overprint lacquer to counteract this danger, but the risk is still too great to be assumed even in part by the ink maker. Printing simply should not come in contact with foodstuffs. The ink maker is not in a position to guarantee nontoxicity and should not do so, since so much depends on the manner in which the ink is used in the converter's plant.

"The packager sets the specifications the ink maker must meet. The packager decides whether to use an insert. The best the ink maker can do is:

"Avoid raw materials whose toxic properties have been well established.

"Whenever possible use only materials which the Food and Drug Administration considers acceptable.

"Caution strongly against using on or in packages any inks that do not eliminate the danger of ink transfer to the food.

"Be factual in discussing this subject with ink users.

"Advise customers that the only safe practice is to isolate printed matter from the food by means of paper, foil, cellophane or other suitable material.

"Cooperate fully with any industry-wide packaging, converting or printing organization to lend aid toward concrete, effective and practical safety rules."

Point-Of-Purchase Advertising Institute Names New Officers

The Point-of-Purchase Advertising Institute's 1958-59 president is O. H. Stark, vice-president and sales manager of Snyder & Black, Inc., White Plains, N.Y. Other officers are Stanley L. Wessel, Stanley Wessel & Co., Chicago, board chairman; William M. Harris, Wm. Melish Harris Associates, Greenwich, Conn., first vice-president; Ray Dubrownik, U.S. Printing & Lithograph Co., Mineola, N.Y., eastern vice-president; John R. Webb, Magill-Weinsheimer Co., Chicago, western vice-president, and Harry Fenster, I. Fenster & Sons, Inc., Brooklyn, N.Y., treasurer.

Executive director William W. Mee has announced Oct. 15-17 as the time and Chicago's Hotel Claridge as the place for the institute's members' meeting.



It's a problem to know whether to print a publication by offset or by letterpress when your plant has both kinds of equipment. Certain factors will determine

Offset Or Letterpress For Your Publications?

- There are many factors to be considered when you begin to think of switching your process
- Here are pros and cons on each process taken from actual cases in combination printing plant

By Harris H. Mullen

A subject frequently tossed about today is the comparative cost of letterpress versus offset publication printing.

We get a pretty good insight into this at our plant because we have both facilities. The majority of our work is in publications, mostly monthly magazines.

One of the best ways of comparing letterpress publication costs against offset costs is to try it and find out, and we have done a good deal of this. But a one-time experiment is not conclusive in itself.

Generally, we approach our process decision in one of two ways. If it is a one-time publication freely designed, it must

be checked carefully. We feel that the ease of getting it to the press in many ways outweighs the running process.

Of course, some jobs are decidedly offset or letterpress, but for those that can go either way, we find ourselves fitting the job to the easiest and most expeditious way that it can be brought to the press. Very seldom do we worry about figuring engraving costs against stripping, etc., because in most cases we have found this a lesser factor.

The day when the offset method was often given preference over letterpress on the basis of saving the costs of engravings is obviously passing. Modern record keeping will show that in certain work it is

more expensive to strip in a negative than to buy an engraving, and even in the case of rather plentiful use of art the difference is quite negligible.

Offset brings us some publication work we would never see had we only letterpress equipment. In the case of catalogs the saving is more than significant. Here money can be saved by negatives instead of by engravings, and usually even more money can be saved by the flexibility the stripper enjoys against the time-consuming mortising and lockup required.

There is one field of publication work where we firmly believe letterpress is the superior process and yet the subject is quite controversial.



Harris H. Mullen is vice-president of the Florida Grower Press in Tampa, Fla. His plant has both offset and letterpress equipment for publications

This is the field of the small regularly repeating trade-size magazines. We are speaking of the magazines that serve a field of interest and range in size from 1,000 to 25,000 circulation. Most of them carry at least one or two colors inside but a few run in black only.

All the strides in modern printing and lithography have not yet kept the flat-bed cylinder press that will run these jobs 8 or 16 pages at a time from being an ideal press.

Here again we believe these magazines are best done letterpress because of the nature of the job, and here's why:

In the average short run magazine there is usually a relatively small amount of simple art and illustration; therefore, the argument of letterpress engravings against offset negatives can hardly be a factor one way or the other.

From our experience, however, it is considerably more difficult to get an eight-page form ready for the offset press than it is for the letterpress equipment.

The reasons for this are again due to the nature of this type of work. Late changes are inherent in all publication printing. In letterpress these are usually quite simple, but in offset they can be a nightmare. Often, an electrotyped ad will come in at the very last minute despite deadlines. We have slipped these in after the form has been put on the bed of the press. Each new ad for the offset method means making a new negative. We often swap pages and make one-line corrections and inserts at the last minute. These things are inevitable in the publishing business.

Even if the form could be brought to the offset press as cheaply as to the letterpress press, it is doubtful if the higher speed of offset printing could offset the

nearly always higher priced running rate and higher priced stock.

In attempting to analyze the cost of letterpress vs. offset in publication work, we searched for a 16-page signature that would best represent the average of the magazines that we print. We sent a signature we had selected to disinterested printing cost experts and asked for costs on different quantities. Here is the way they figured it:

	5,000	10,000	25,000
Letterpress	\$449.25	\$706.85	\$1,468.45
Offset	498.30	758.50	1,539.95

We were curious to see just how far we would have to go in multiple illustrative matter to equalize the cost of offset with letterpress. To do this we selected another example which was a rather elaborate house organ without advertising matter. This 16-page signature contained 72 halftone and three line illustrations, about as much as can be woven into any magazine. Here is the way the experts figured this one:

	5,000	10,000	25,000
Letterpress	\$819.45	\$1,103.75	\$1,943.50
Offset	807.10	1,095.50	1,961.35

This analysis proves that the number of simple halftones in a job is a poor method to use for determining the process. Had there been some tricky mortising and outlining in this signature, the nod might have rightfully gone to offset. However, nearly all of these halftones are simply square or rectangular as in most publication work.

All costs and troubles do not show up on cost sheets. Again the ease of handling any job is a paramount factor. We find letterpress is easier for most publication work. It goes through fewer departments. It requires less supervision and over-all

management. It is more easily understood by the customer and the advertising man who nearly always are more familiar with the letterpress method. And it is proofed and visualized easier in its component parts.

Folder With Paster Does Work Of Four Machines

An eastern trade bindery, using a folder with a paster attachment, now performs with one machine a sequence of operations that formerly required four separate pieces of equipment, with manual handling in between.

The shop prepares a monthly 8½x11, eight-page self-mailer printed on 17x22 stock. Produced in quantity, the job formerly was first folded to eight pages, taken to the stitcher for a pair of wire stitches, then transferred to a guillotine cutter for trimming and finally taken to another folder where it received two additional mailing folds, bringing it to the approximate size of a #10 envelope.

The last operation had to be run at slow speeds, as the stitches had a tendency to pull out in folding. A certain amount of spoilage was unavoidable, since the sequence of operations necessitated repeated handling and moving of stock.

In reviewing these operations, it occurred to the Dexter Co. representative that excessive handling could be eliminated and production equipment freed for other work merely by installing a folder with paster attachment. His plan was explained to and accepted by the bindery management and now a Double O folder with paster attachment folds the printed sheet to eight pages, trims, pastes and makes the additional folds in one continuous operation at the rate of 4,000 per hour.

The job is done in a fraction of the former time with a minimum of waste. Stock is handled only in bringing sheets to the folder and removing finished books from the stacker delivery.

Sales Idea . . .

The International Harvester Co. has given all its employees cards promoting the company's products. The employees mail them out when paying personal bills to grocers, dairies, etc. So far, 1½-million cards have been printed. Some enterprising printing salesman might benefit by this idea!!!

Gravure Research Holds Seminar

Gravure Research, Inc. staged the first of its 1958 series of color masking seminars on April 23-24 in New York City. These meetings provide key production and technical personnel with practical information on photographic masking techniques for multicolor reproduction.



Scene of the fairgrounds at Dusseldorf, West Germany, site of DRUPA 58, the printing and paper fair

Dynamic Exhibits Shown At Germany's DRUPA

Over 600 international exhibitors make DRUPA a fabulous
showcase of graphic arts equipment, materials, supplies

Written especially for *The Inland Printer*

By Marvin C. Rogers

DRUPA, a fabulous display of equipment and materials for printers, converters, and papermakers, made Düsseldorf, W. Germany, the printing capital of the world for two weeks in May. More than 600 exhibitors spread their wares over the 750,000 square feet of exhibit area in the exhibition's ten buildings.

Emphasis was on dynamic exhibits, with most firms displaying several working models of equipment. From the reactions of the more than one-half million visitors, the show was a great success and an illustration of the effectiveness with which the German graphic arts industry has developed and prospered.

German Equipment Predominates

The majority of the equipment was of German origin, but the international flavor was reflected by exhibits from 13 countries outside of Germany. Fourteen United States manufacturers were represented directly, and there may have been more with displays located in the stands of their German distributors.

Visitors, too, were international in character. Forty-three countries were represented in one sampling of the exhibition management after the show had been in progress for five days. Total attendance represented every important printing area in the world.

DRUPA had been billed as the place where new developments were to be an-

nounced. Many new developments were shown, but the majority were either known to be in existence long before the exhibition began, or were of limited interest to many United States printers. Those who visited Graphic 57 in Lausanne, Switzerland, saw development and improvement of equipment introduced there. Strangely, some of the more interesting innovations were not those receiving advance publicity, but were those discovered during a casual stop at a stand long enough to inspect a new piece of equipment or a new process.

Probably the most interesting development shown was the Nylon plate demonstrated by FOGRA, the West German Graphic Arts Research Institute. This group, under the direction of Prof. J. H. Albrecht, demonstrated the making of the plate by a process developed in the institute laboratory in Munich.

The large number of visitors who observed the demonstrations at the FOGRA stand found the process to be simple, easy to apply, and capable of wide application. Finished plates were prepared from offset-type negatives in approximately ten minutes.

A specially prepared Nylon-type material in plate form was sensitized and then exposed in contact with the halftone negative. Brush development for two minutes produced a relief image, and the plate was ready for mounting.

The demonstration was the result of several years of effort on the part of the

institute to offer a process suitable for use by a large group of smaller printers using conventional flat forms. It is not yet ready for commercialization, but appears to be in the later stages of development and ready for field testing.

Linofilm Makes Hit

Linofilm, new to Europe, was a hit feature at the large Linotype Co. exhibit. Fotosetter in the Harris-Intertype Building and Monophoto in Monotype's display found themselves centers of interest. One sensed an air of aloofness on the part of printers as they studied the parts to be played by phototypesetting in their shops on work so long done by other methods. By comparison it seemed to the writer that more exhibit space was devoted to composing room furniture (cases, benches, stands) than was occupied by the machine setting devices.

The typewriter as a composing machine did not receive much attention, but a related French development called OPTYPE appeared attractive. It is capable of copying and justifying lines of typewritten matter at a rate high enough to eliminate the need for a retyping to produce justified copy needed for offset.

Fully automatic step-and-repeat machines for photocomposing work are now a reality. A French manufacturer had a prototype model operating from punched cards, and was claiming accuracy well within one screen line. Consolidated International, an American firm, displayed a similar machine, and others were prepared to offer them for sale. The idea of programming the step-and-repeat operation in offset and in label printing, should be attractive to many shops. European manufacturers continue their preferences for the horizontal machine.

It was in press equipment where the distinction between much of our U. S. practices and the rest of the world becomes evident. United States printers have been bemoaning the "fall of letterpress" as a process. Such an attitude was not evident at DRUPA if interest in Heidelberg's two-color cylinder press, Koenig and Bauer's Condor press, and the two Italian job presses by Andreotti and Sarogla are any measure.

Heidelberg Attracts Crowd

Heidelberg, which occupied an entire building, was visited by large groups during all of the show. Its $21\frac{3}{4} \times 28\frac{3}{4}$ two-color cylinder press provides means for the second spot color, printing from a removable shell with rubber, plastic or curved metal plates. The Italian presses, taking 10×15 chases, were operating on tissue stock at 4,500 sheets per hour.

Koenig and Bauer, one of the oldest press manufacturers, introduced its new Condor sheet-fed press operating at 4,600 impressions hourly on a $24\frac{3}{4} \times 35\frac{3}{4}$ sheet. This press takes a minimum

of floor space, and has good accessibility to the printing form and inking unit. Feeder and delivery are located at the same end of the press. This exhibit was constantly surrounded by visitors. Also in the exhibit was a Koenig and Bauer rotary press equipped with a Registerscope to aid in positioning plates on the press.

Miller and Miehle each displayed current models of letterpress equipment, and Miller drew attention by running a live color job on its presses.

Offset was represented by many sheet-fed presses, none of which appeared to be radically new or different. Fruhwald and Jager, however, did display a unit using a common impression cylinder. The company also had on display "the world's smallest multicolor press." Although web-fed equipment was the rule in gravure, its application to offset did not appear to be so general. One could not help but feel that a major difference between Europe and the United States is in the emphasis on speed and economy through web printing. There was no shortage of web presses for rotogravure and flexographic printing, for which much of the web emphasis exists. German, Italian, and Swedish entries were prominently displayed.

One smaller-sized sheet-fed perfecting offset press, displayed by a Swedish manufacturer, is intended for book printing on short-run work. It is a blanket-blanket impression type of press which delivers folded signatures. In another stand, an offset press was operating, using refrigeration to condense the necessary water for the plate moistening. This same unit operated last year at Graphic 57.

Many Flexographic Presses Seen

Flexographic presses were present in large numbers, and although none appeared to be unusual or novel with respect to packaging work, there were two presses designed specifically for use on book printing with rubber plates. One press was equipped with rubber plates mounted on the tympan sheet and the second was equipped with magnetic cylinders for use with the new magnetic rubber plate developed by Edelstahlwerk in Germany. It is evident that packaging with film, metal foil, and board is increasing rapidly in Europe.

Photomechanical operations were represented by camera manufacturers, metal, and sensitizing suppliers. Among the interesting machines was an all-plastic etching machine with a vertical rotor spray. The most striking developments shown for the first time were the working models of new scanners and engraving machines. In this field the news comes from Germany and England, where development has been going on at an accelerated rate.

Dr. Rudolph Hell's Vario-Klischograph and his Colorgraph, which were

only semi-operable at Graphic 57, were present and capable of production work at DRUPA 58. The Klischograph, an electronic engraver capable of producing relief metal plates directly from copy, is now able to produce them in enlarged or reduced size and the addition of a color unit puts the machine user into color plate production, too.

Hell, and Crosfield, London electronics manufacturer, showed working models

NYEPA Names Ed Blank To New Production Post

Edward Blank, assistant to the president of Publishers Printing-Rogers Kellogg Corp., Long Island City, N.Y., has

resigned in order to join the New York Employing Printers Association as director of production management and new developments. In this new staff position he will keep member companies abreast of letterpress and lithographic technical advancements and new techniques. He will also serve them through personal consultations and plant visits, and will coordinate NYEPA services relating to equipment and production.

Don H. Taylor, president of the association, explained that the new post was set up to provide specialized, professional services that few firms are able to provide for themselves.

Mr. Blank was plant manager of letterpress and lithographic operations for Publishers Printing-Rogers Kellogg before he became assistant to the president in 1957. Before joining the company he was in charge of production at Uniform Printing & Supply Division of Courier-Citizen Co., and then plant manager for Rogers-Kellogg-Stillson, Inc.

He holds the Navigators' Service-to-Industry Award in recognition of his extracurricular activities promoting the industry's welfare. A former president of the Club of Printing House Craftsmen of New York, he is chairman of the committee planning the club's 50th anniversary celebration, which is coming in September, 1959, while the club is hosting fellow Craftsmen attending the International Association's 50th convention.

Mr. Blank has been chairman of NYEPA's Lithographic Division. He serves on the New York Litho Club board of governors and is publicity chairman. He is a member of the production management committee of Printing Industry of America, and a member of the graphic arts maintenance committee of the Research and Engineering Council.

of their color separation and color correction units. Both units work from camera separations, but the Hell machine is an electronic masking unit not unlike the Time-Life scanner in performance, while Crosfield's unit, with refinements and improvements, produces separations via the Hardy-Wurzburg principles, but with important innovations. Emphasis of both firms is on quality color reproduction.

In paper handling areas at least two cutters were displayed equipped with programming devices for the automatic cutting of a series of different sizes of paper stock. These machines were constantly surrounded by visitors curiously watching the machines go through their cycles. A Swiss supplier exhibited a new version of his Dauerio signature conveyor, a device which clamps signatures at two ends and conveys them with minimum motion to the delivery location.

New Machines Shown

Several new machines and processes for use in gravure were displayed. Uniprint showed its work on package printing from rubber cylinders; Mettenheimer, in addition to his high polish plating process for copper, displayed equipment for invert halftone gravure, and Bekk and Kaulen showed their Roca process for conventional gravure produced on a coated cylinder without the use of gelatin tissue.

Electronic flash illumination for process camera work on transparencies was displayed by Broncolor, a Swiss organization. It attracted much interest because of the success of this type of lighting in Europe. It makes provision for constant light output, regardless of the size of the transparency. In the novelty field Gavaert displayed a method for making office duplicator plates from reflex negatives by transfer direct to the specially-coated metal plate. Papertex, a synthetic fabric of Italian origin, was on display, too, along with some offset reproductions done in Italy on the material.

Something For Everyone

DRUPA was a well staged show, one which provided something for everyone, and everyone was there. To this writer it was ample proof that the dynamic display of generous numbers of machines will attract the visitor, and that once he is attracted to an exhibit, he will listen intently to technical explanations. As a public relations device, DRUPA is superb. Language barriers do not exist in the common language of the graphic arts, and although the character of the European printing industry is somewhat different from that of the large printing producers of the United States, there is much in common between European and our own medium-sized shops making up the mass that is the American printing industry.



Edward Blank

Sees Better And Faster Printing Within 25 Years

• Offset growth to continue with aid of photographic typesetting

• New techniques in letterpress makeready close gap with offset

Q.—In your opinion what do you believe the next 25 years holds for the printing industry generally?

A.—Research in the graphic arts, and more particularly in the printing industry, has been very greatly stepped up during the past ten years. There is every reason to believe that this acceleration will increase, and that within the next 25 years the printing industry will see an imposing list of new products and techniques which will provide better printing faster, and at a lower cost. New techniques and greater control of the quality of products furnished to the trade will reduce waste and provide the basis for automation to occur in an ever-increasing degree.

Q.—Do you believe that the letterpress phase of printing can overcome the gain offset has made during the past ten years?

A.—Offset is basically a simple and direct process which now is giving excellent quality on a wide variety of surfaces. It is no wonder that offset has grown at a greater rate than letterpress during recent years. Photographic typesetting fits naturally with offset and the combined use of these two techniques makes for the speed and economy which letterpress does not appear to have, at least in the range of short to medium runs. I doubt that letterpress will ever recover an appreciable amount of the ground lost to offset. It is my feeling that letterpress will be hard put to prevent further losses.

Q.—Do you think letterpress can ever compete in speed with offset as far as makeready is concerned?

A.—New techniques in letterpress makeready will undoubtedly help close the gap in makeready speed which exists between letterpress and offset. Offset makeready is so simple and direct, however, that there is some question in my mind that letterpress makeready will actually compete in speed.

An Interview With
C. L. JEWETT
General
Manufacturing
Manager
Printing Products
Division
Minnesota Mining
& Mfg. Co.
St. Paul, Minn.



Q.—What is your prediction or thought on level impression printing? Is it likely to eliminate makeready in the near future?

A.—To my knowledge, the work which has been done on level impression printing has fairly well demonstrated that additional makeready is still necessary. It is well known that for the most accurate and brilliant prints the shadow areas must be given a greater pressure than highlights. Since this appears to be fundamental, level impression printing is not the final answer.

Q.—What do you see in the future for offset lithography generally?

A.—Offset lithography will continue to grow as new equipment, new products, and new techniques are developed. Better control of moisture is now possible, and the use of smooth surface plates which carry a minimum of water has improved the brilliance of offset printing to the degree that it is now acceptable for a great many purposes. The introduction of three-color systems which are rapid and comparatively inexpensive will bring a great deal more color into printing than ever before.

Q.—What is the future for web offset printing?

A.—Web offset has not yet come into its own. Long runs of newspapers and the like in color are almost certain for the future.

Q.—How can sensitized plates be improved?

A.—Continued research on the part of manufacturers will make presensitized plates even more perfect than they are today. Presensitized plates of the future will give longer runs, probably in excess of 100,000 impressions.

Q.—Is your company interested in any phases of phototypesetting? Is it possible to adopt or adapt 3M tapes for electronic use in film typesetting?

A.—3M is not presently interested in phototypesetting except as it relates to the preparation of film for use with presensitized plates. Without any question, however, 3M magnetic tapes could be used to store data for film typesetting.

Q.—Is your company interested in any phase of photoengraving?

A.—3M is not presently interested in photoengraving.

Craftsmen Name Six Judges For Club Bulletin Contest

Robert M. Ritterband, chairman of the Club Bulletins Committee of the International Association of Printing House Craftsmen, announced the names of six new judges for the International Club Bulletins Contest which will come to a close Friday, June 20. More than 40 local Craftsmen's clubs have already submitted entries in the contest in which awards will be made during the Detroit Craftsmen's convention, Aug. 10-13.

Judging for editorial quality will be three industry authorities: Wayne V. Harsha, editor, THE INLAND PRINTER; James F. Burns, Jr., editor, Paper & Paper Products magazine, and Peter Lang, printing instructor and writer at Oakland Junior College, Oakland, Calif.

Judging for graphic arts qualities are three more printing experts: Richard J. Hoffman, director of the College Press at Los Angeles City College; Arthur Lites, advertising production manager, the Sandia Corp. of Albuquerque, N.M., and John S. McKenzie, art director of Higgins-McArthur Co., Atlanta, Ga.

Contest judging will be done in two classifications depending on the membership size of the clubs represented. Ten factors are used in evaluating the club publications and each entry score and factor count is made available at the time of the awards.

Appleton Announces Purchase

The Appleton Machine Co., Appleton, Wis., has announced the acquisition of Doven Machine and Engineering, Inc., Chicago. Doven manufactures Hot-Spot carbonizing equipment. The Doven plant will be moved to Appleton and operated as the Doven Division of Appleton.

Presenting More Industry Leaders

A continuation of photographs and biographical sketches which began in Diamond Anniversary Issue



FELTON COLWELL of the Colwell Press, Minneapolis, has been in the printing business since childhood when he helped in his father's printing shop. He later worked as a printing tradesman and Linotype operator. Mr. Colwell was named "Graphic Arts Man of the Year" at last year's annual PIA convention. He is on the PIA executive committee, president of the R&E Council, on the board of the Printing Industry of Twin Cities, and is known for achievements in his firm's Color Card Division.

GEORGE H. CORNELIUS, SR. has been president and treasurer of Cornelius Printing Co., Indianapolis, since 1936. For many years he was on the board of Indianapolis Typothetae and Printing Industries of Indianapolis. He was on a committee which formed a Graphic Arts Economic Council, was a director and president of United Typothetae of America and of the Seventh Zone Typothetae Federation. Mr. Cornelius has been a member of the advisory committee to Printing Industry of America since it was formed.



GAYLORD DONNELLEY, the president of R. R. Donnelley and Sons Co., Chicago, joined his firm in 1932. He advanced in stages from offset department superintendent to secretary, vice-president and president. Mr. Donnelley is a member of the Caxton Club, Book Club of California, the Executives Club, and several other organizations. He is a trustee of University of Chicago and Newberry Library, is on the Art Institute's print and drawing committee, and active in other civic and philanthropic boards.



MORRIS W. DAVIDSON is board chairman of Courier-Journal Lithographing Co., Louisville, Ky., to which he became apprenticed in 1912. He has been president of other firms, including Branham Printing Co., Chicago. He has served LNA in such offices as board of directors, executive committee, and membership committee. He was a PIA treasurer and a director, on the board of Southern Graphic Arts Association's Southern School of Printing, on LTF's educational committee, is Employing Printers Assn. treasurer.



W. CAREY DOWD III is the president of the Dowd Press, Inc., Charlotte, N.C., founded by his father 70 years ago. He has been president of the Printing Industry of Charlotte, Inc., and has been secretary-treasurer of the Printing Industry of the Carolinas. For four years he was on the executive committee of Printing Industry of America. Mr. Dowd is currently president of the Master Printers Section of Printing Industry of America. He is active in local organizations. He attended Northwestern University.



CARL E. DUNNAGAN joined Inland Press, Inc., Chicago, in 1933 and became chairman in 1956. He entered the printing business as a salesman for the Chicago Railway Printing Co. in 1923. Mr. Dunnagan was the first president of Union Employers Section of PIA and has been president of PIA, Graphic Arts Association of Illinois, and Franklin Association of Chicago. He is a founder of the Ash Khan Crew and was among those responsible for merging United Typothetae of America and Joint Committee into the PIA.



WARREN H. DEAL is the secretary and board chairman of Agency Lithograph Co., Portland, Ore., which he helped found in 1948. Previously, he served composing room and litho apprenticeships, becoming superintendent of all litho and letterpress operations for James, Kerns & Abbott Co., Portland. He has been Oregon Printing Industry president, is on the board of PIA, is vice-president of PIA-UES, and has been on PIA's executive committee. He is considered one of the Pacific Northwest's most progressive printers.



WILLIAM H. EGAN joined his father's plant, the Egan Co., Dallas, in 1932 and progressed to his present position of secretary-treasurer. He has been president of the Dallas Graphic Arts Association, the Southwest School of Printing, and Master Printers Section of PIA. Mr. Egan has also served as secretary of PIA and is now a member of the executive committee of the Education Council and of the Southern Graphic Arts Assn., chairman of PIA's convention committee, and on the NAP-L board of directors.



FRANCIS N. EHRENBURG is the president of Blanchard Press, Inc., New York City, which he joined 27 years ago, and a director of Rumford Press, Concord, N.H. He became president of the PIA Union Employers Section in 1957 and has been chairman of Manpower and Recruitment Committee and of NYEPA. He is chairman of the Scholarship Selection & Awards Committee of the Graphic Arts Educational Council National Scholarship Trust Fund. He served the Printers League Section and is active in various clubs.



ALEX DITTLER is the president of Dittler Brothers, Atlanta, Ga. He is a graduate of the School of Printing of Carnegie Institute of Technology. Mr. Dittler has been president of Printing Industry of Atlanta and he has served as a member of the executive committee of Printing Industry of America, Inc. He has also been very active in encouraging printers to establish their own graphic arts centers and to conduct research. He has also sought to interest young people in the technical phases of the printing industry.

Additional biographical sketches and photographs (not necessarily in alphabetical order) will appear in forthcoming issues

OFFSET

Copy Preparation • Camera • Darkroom • Dot Etching
Platemaking • Ink • Paper • Presswork • Chemistry

Paper Industry Sees Good Potential In Web Offset

- Only recently has web offset gained any attention outside of forms printing
- Rapid growth in process seen in periodical, newspaper, catalog publication
- Technically skilled personnel needed in paper industry to conduct research

By Kenneth L. Wallace*

Web offset is recognized by the paper industry as a segment of the printing industry that is showing rapid growth and a tremendous potential for more growth in the future.

While not a new concept in printing, it was not until just a few years ago that the process gained much attention outside the forms printing field. It is now carving for itself a very definite place in the graphic arts field.

Rapid Periodical Growth Seen

Its most rapid growth to date has been in the field of magazine publication, newspapers, encyclopedias, directories, catalogs, and mailers, and more recently is competing against high quality sheet printing of long-run commercial jobs, and producing printing of equal quality.

To give you some idea of the growth of this segment of the printing industry, let me quote from a survey of the industry. There are in excess of 100 printers actively engaged in or contemplating expansion into heat-set web offset printing. This number appears small compared to the thousands of printing plants in the country, but when one stops to consider how much paper one of these presses can consume on a one-shift basis per year, they become a significant part of the printing industry. Their use of coated paper alone is estimated to be in excess of 50,000 tons per year. The total tonnage used is much greater than this as the bulk of work on the web offset process is still produced on uncoated paper.

With this sort of tonnage coupled with growth potential, the paper industry is aware of and actively engaged in ways and

means of developing and supplying the needs.

There is a fairly wide range of papers used on web offset presses including coated and uncoated book, groundwood and free sheet, glossy and dull finish, newsprint and converting type papers. Some mills are experimenting with films and foils.

In its expansion into the publication and job printing field, there were quite a number of problems that confronted the pioneers who ventured into web offset. Much credit for the interest and growth of web offset is due these pioneers who persisted in the face of what often appeared as great obstacles and considerable research cost in time and money. The web offset process still presents many problems which will require the close cooperation of printer, equipment manufacturer, paper manufacturer, and ink supplier to overcome them.

Paper, an important medium in reproducing the printed word, quite naturally

Mohamad Sani (r.), Indonesia, and Chang Soo Choi, Korea, who are taking printing courses at Rochester Institute of Technology, study conversion processes at RIT laboratory. Both are representatives of their government printing offices



*This article was taken from an address by Kenneth Wallace of Kimberly-Clark Corp., Neenah, Wis., which was presented at 53rd annual convention of Lithographers National Association, held in Phoenix, Ariz., from April 28 to May 1

shared in the problems and successes of web offset.

A single area in which web offset has shown rapid growth is in the short-run publication field using relatively light weight papers. The web offset process by its very nature demands more of paper. It requires that more special features be built into it.

To elaborate, a few of the reasons are as follows:

Strength Requirements Critical

1. Because of high web tension and intimate contact of blanket to paper, the requirements on sheet strength are more critical. One has but to stand next to a web offset press running at high speed and observe the printed web leaving the nip to appreciate the stresses to which it is exposed.

Because of the added stress on the paper, more fiber-to-fiber bonding, and in the case of a coated sheet, more coating-to-fiber bonding is required.

2. Because the process uses a water and ink combination, some degree of water resistance is required to prevent emulsification of coating and subsequent piling on the blankets. The degree of water resistance of coated papers is less for papers designed for web offset than for those designed for sheet offset. The two reasons for this appear to be a smaller plate gap and higher speed, the latter providing less dwell time between units.

3. In comparison with papers for letterpress the paper must be more free from surface dust, lint, loose fibers, or what is commonly called "hickies." It seems all offset blankets are equipped with radar to search out and gather up each loose particle on the paper surface. Special precautions are taken in the manufacturing and converting operations to minimize the danger of loose particles getting on the surface. Coating formulations have to be watched more carefully as to makeup and application.

4. The condition of rolls supplied to the press is more critical for web offset than for letterpress. Because of the positive nip of blanket to blanket, or blanket to steel, it is important that a sheet as mechanically perfect as possible be supplied. If

you don't have uniform length around the roll at any point across the width of the press, you are going to get wrinkles which can result in cracks and broken webs, to say nothing about misregister, increased waste, and quality variation.

5. Adequate and fast drying of ink presented special problems to the paper manufacturer, especially as the demand grew for harder sized and coated type papers. The problem was compounded by the fact that ink manufacturers had much less latitude in compounding inks for web offset than for web letterpress. The ink water relationship posed a problem as did ink tack and stripping on the rollers, inks drying on rollers, trapping of two-, three-, and four-color process inks, to name just a few.

Recent Changes Occur

Just a couple of years ago a highly absorptive paper was required to help ink drying to prevent offsetting and scuffing as the web passed over idler rollers or former boards. This was especially a problem on perfector type presses.

Today, due to improvements in paper, drying ovens, and inks, printers can take advantage of a wider range of papers and greater press speeds. Credit is due to the ink and oven manufacturers for their technological improvements that have made faster ink drying possible. An adequate oven is necessary to fully capitalize on the speed and the versatility of the web offset process.

In designing papers for heat-set offset printing, careful attention must be given to the relationship of the paper to ink. A proper ratio of absorption must be maintained to assure a good bond of ink to paper, yet hold the pigment on the surface of the sheet. This allows the printer to take advantage of appearance characteristics of glossy papers and inks and improve ink mileage.

Demand Grows For Heavy Paper

While most of the papers used to date on web offset are in the light weight category (30- to 50-pound), there is a growing demand for heavier weights of 60- to 80-pound. In this area of heavier weights web offset will compete for jobs formerly considered exclusively as sheet business. Web presses have demonstrated that they can economically produce rather short-run job printing at a quality equal to sheet presses, with the added advantage of producing a completely printed and folded job in one pass through the press.

The use of heavier weight papers often raises the question: Can paper normally supplied for sheet-fed equipment, either letterpress or offset, be successfully used on web offset equipment? The answer is that some can but many cannot, especially if they are to be run on heat-set equipment. The base sheet and coating bond strength are generally adequate, but in the

Solving Offset Problems

NEXT TIME GUM sticks to image, try lifting the ink rollers and running some sheets through until they show no color.

A 40x PEN TYPE MICROSCOPE is essential for examining halftone dots. Look for squashed edged dots caused by excess pressure, dots with one fuzzy edge, caused by too high a blanket, or gray and lifeless dots caused by emulsified ink.

WHEN TROUBLED BY HICKIES, there's an easy way of telling whether the paper's at fault. If the hickies print white all across the printed area, they are caused by the paper. If they print with an ink spot in center and an unprinted halo, look elsewhere for cause. They are sometimes caused by hairline cracks in rollers.

POWDER PLATES BEFORE GUMMING at quitting time to get a better and smoother gum job.

WHEN INK GETS VELVETY, look at the rollers for a sure sign of trouble. Pressmen watching rollers can detect ink contamination sooner than by examining press sheets.

INK CONSUMPTION RECORDS are important in estimating. You can judge ink requirements of new job by comparing printed press sheets of similar past job if accurate ink consumption records are maintained.

—*Bulletin of Lithographic Div. of New York Employing Printers Assn.*

case of paper designed for letterpress work, water resistance of the coating may be a problem.

The qualities designed into sheet grades on which drying is strictly by penetration and oxidation are not always compatible to fast drying by application of intense heat. The danger here is blistering of the sheet. Papers for heat-set printing must be designed to release their moisture rapidly to prevent it from turning to steam within the sheet and erupting.

For all-around good performance a paper must be used that is designed with the process in mind.

Now let's consider the comparative cost of papers designed for web offset as opposed to letterpress. At present this difference is due to the more costly raw materials used in offset papers to get the added qualities of water resistance, strength, stability, wet curl resistance, and others.

Especially in web offset for competitive reasons, most lithographers would like to see them be equal in price to comparable letterpress grades. Paper manufacturers also would benefit from the dual purpose grades as they simplify production and reduce multiplicity of grades and stocking

of raw and finished material. New materials are constantly being evaluated, but these, at least for the immediate future, do not hold enough promise to say with any assurance that price and quality standardization are in the immediate offing.

Here's a challenge to the offset equipment manufacturers. If a method could be devised whereby the water could be evaporated from the blanket before contact with the paper, it would constitute a big step towards standardization of papers, the possible use of letterpress papers, and reduction of price differences.

What about the future papers for printing? There is in progress research for the making of paper from synthetic fibers which may in the future have a considerable impact on the paper and printing industry. Synthetic papers of nylon and orlon have been produced on papermaking machines. Indications are that these fibers alone or in combination with cellulose, jute, or hemp hold considerable promise for specialty end uses as map paper, bookbinding, packaging, paper money, etc. It may spread to general printing papers.

Paper Made From Fungi

The Institute of Paper Chemistry is experimenting with paper made from fungi. It has actually produced a sheet. The process uses fungi filaments instead of wood fiber. A 100 per cent fungi paper was brittle and difficult to process, but the addition of as little as 5 per cent wood fiber largely overcame this problem. Calendered under heat and pressure, it becomes smooth, transparent, and flexible, and it takes print well. It is not near commercialization yet, but in this age of synthetics it may be a reality in the near future.

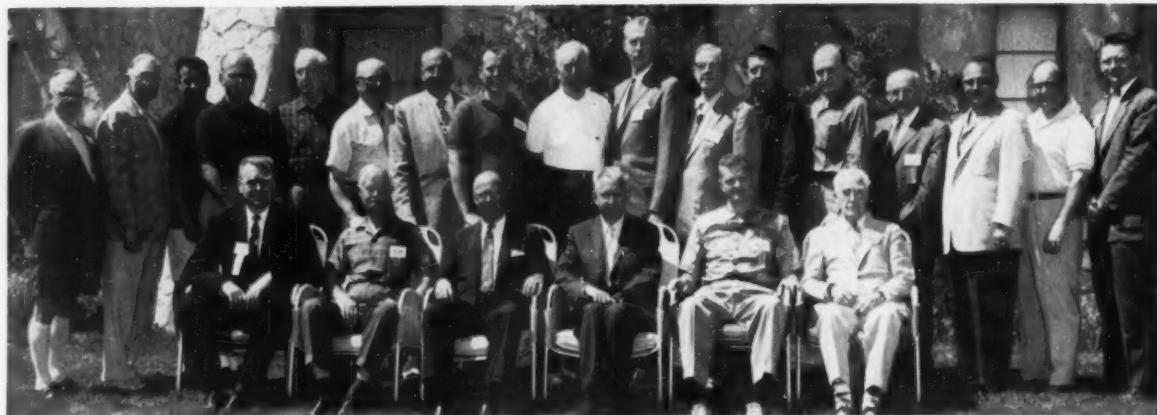
The rapid growth in equipment and processes in the graphic arts points up a need for technical persons in the paper industry who understand the technical problems of printers to interpret properly the problems to manufacturers and to lithographers if they are both to benefit, grow and prosper.

Named Litho Chairman

John L. Kronenberg of S. D. Warren Co., manager of the Lithographic and Label Paper Division, is chairman of a new lithographic printing committee set up by the Packaging Institute, Inc. He is a former director of the Lithographic Technical Foundation and a member of the Technical Association of the Graphic Arts, on the executive committee of Research & Engineering Council of the Graphic Arts Industry, the Inter-Society Color Council, Boston Club of Printing House Craftsmen, and New York Litho Club.

Ralph M. Audreith, heading the new screen process committee, is with the printing Ink Division of Interchemical Corp. and is author of "The Handbook of Screen Printing."

53rd Annual Convention Held By LNA In Phoenix



Lithographers National Association officers and

directors at 53rd annual convention at Phoenix, Ariz. Seated l. to r.: Oscar Whitehouse, LNA executive director; honorary director, Carl R. Schmidt, Schmidt Lithograph Co.; board chairman, C. N. Reed, Niagara Lithograph Co.; president, L. E. Oswald, E. F. Schmidt Co.; vice-president, William E. Zabel, Jr., Zabel Brothers Co., Inc.; honorary chairman, Maurice Saunders. Directors standing: Thomas Stevenson, Jr., Stevenson Photo Color Separation Co.; E. E. Jones, Graphic Arts Corp. of Ohio; Edward Whitmore, Oberly & Newell Lithograph Corp.; E. E. Loeb, Regensteiner Corp.; John Harland, John H. Harland Co.; William Winship, Brett Lithographing Co.; A. F. Rossotti, Rossotti Lithograph Corp.; Richard Walters, U.S. Printing & Lithograph Co.; Ralph Wrenn, Stecher-Traung Lithograph Corp.; J. B. Osborn, Forbes Lithograph Mfg. Co.; former director E. F. Bowden, Forbes Lithograph Mfg. Co.; Harold A. Merten, Strobridge Lithographing Co.; M. E. Kingsley, Providence Lithograph Co.; Charles H. Waldhauer, U.S. Playing Card Co.; Curt Teich, Jr., Curt Teich & Co., Inc.; V. K. Evans, Veritone Co., and Robert L. Eger, LNA secretary

graphing Co., Cincinnati, were reelected to the board.

Past presidents who became honorary directors are Randolph T. Olds, Providence (R.I.) Lithograph Co.; Horace Reed, Niagara Lithograph Co.; William H. Walters, U.S. Printing & Lithograph Co., and Carl R. Schmidt, Schmidt Lithograph Co., San Francisco.

Raymond Blattenberger, speaking on his fifth anniversary as Public Printer of the United States, expressed faith in lithography's future by noting that he had installed 21 new offset presses in the Government Printing Office.

Arno H. Johnson, vice-president and senior economist, J. Walter Thompson Co., New York City, told conventioners that he believed that consumption must expand 50 per cent by 1968. He saw immediate need for intensified selling and advertising, and forecast exceptional opportunity for increasing lithographic sales.

Web offset panel discussion was chaired by Vernon K. Evans, president, Veritone

Co., Chicago. "Web offset has problems. So does sheet-fed offset," he said. "The biggest web offset mental block for most of us is in finishing operations. Production and estimating departments will resist this big step to a complete package at the end of the press. It's hard for sheet-fed people to accept the tempo of this change."

"Plate life on web offset runs is longer," said Olin Freeman, graphic arts consultant from Chicago. "Printing all colors on both sides once through the press assures color fitting and quality, particularly dot structure, compares favorably with best sheet-fed results. Reconditioning requirements for paper are reduced. There is less foreign matter on the stock because it is slit and rewound only at the mill. All inks are laid down at once. This makes possible immediate reevaluation of final results."

Kenneth L. Wallace, Kimberly-Clark Corp., cited web offset's rapid growth in magazine, newspaper, directory, catalog, and encyclopedia production. A recent survey had shown that more than 100 printers were engaged in or planning to expand into heat-set web offset work. Web presses in general were running more than 50,000 tons of coated paper per year, although the bulk of the paper tonnage was still uncoated.

T. A. Dadisman of Printing Developments, Inc., felt there was no more need to debate or defend quality results of roll-fed offset compared with roll-fed letterpress "where corollary press equipment is used." He warned that "setting up your first roll-fed offset press, especially multicolor, could become a catastrophe, like trying to weld heirloom jewelry with an acetylene torch instead of a small hot-spot iron." Management should get sound answers to the following questions before installing roll-fed equipment:

Does the plant have customers needing the kind of work that warrants buying such equipment? Could it get additional work? Would management be putting too

Several hundred management executives attending the Lithographers National Association's 53rd annual convention April 28-May 1 in Phoenix, Ariz., heard expressions of firm faith in the continued progress of this branch of the printing industry.

"Progress during the past 15 years was only a prelude to future development," said retiring president Carl N. Reed, Niagara Lithograph Co.

Lithographic management plans a better tomorrow was the theme for the speaker and panel treatment in terms of web offset's present and future. The talk covered modern versus crystal ball management, research, and the labor relations outlook. Section and product groups evaluated their special problems and needs.

L. E. Oswald, treasurer and plant manager, E. F. Schmidt Co., Milwaukee, was elected LNA's new president for 1958-59 succeeding Mr. Reed, who became chairman of the board. Mr. Oswald, former LNA vice-president and treasurer, and a director since 1947, heads the Graphic Arts Association of Wisconsin and is a past president of the Milwaukee-Racine Club of Printing House Craftsmen.

His successor as vice-president is William E. Zabel, Jr., treasurer and plant manager, Zabel Brothers Co., Philadelphia. J. Louis Landenberger, who was re-elected treasurer, is president of Kettnerinus Lithographic Mfg. Co., Primos, Pa. Oscar Whitehouse continues as executive director with Robert L. Eger serving as secretary.

New board members are John P. Osborn, president, Forbes Lithograph Mfg. Co., Boston; John B. Harris, vice-president, Gugler Lithographic Co., Milwaukee; Richard Walters, vice-president, U.S. Printing & Lithograph Co., Mineola, N.Y., and William M. Winship, president, Brett Lithographing Co., Long Island City, N.Y. Curt Teich, Jr., president, Curt Teich & Co., Inc., Chicago, and Harold A. Merten, vice-president of Strobridge Litho-

few or too big eggs into the plant's capacity basket? Would it be necessary to seek completely new markets? Does the company have personnel, auxiliary equipment and space for adequate handling of this departure from the established operating methods?

Chairing the modern management panel was Everett F. Bowden, treasurer of Forbes Lithograph Mfg. Co. of Boston. Forbes president Jack Osborn left the impression that crystal ball management might be partly responsible for the industry's "not so pretty" profit picture. The downward trend, if allowed to continue, would lead to disaster and put lithographers and other printers out of business. He stated that during the past several years costs had climbed at least 40 or 50 per cent.

Ralph F. Stephen, Meyercord Co., emphasized that formal planning is the foundation of successful modern management. There must be a sales forecast, a profit forecast, and expense budgets. He showed forms used to keep management up to date on progress towards planned sales goals.

Production reports to management were detailed by Ray Jacobson, H. S. Crocker Co., and Alfred H. Wilhelm of U.S. Printing & Lithograph Co. discussed financial reports. Methods and procedures necessary for smaller plants were reviewed by Jack Kromberg of the J. Kromberg Associates.

Lithographic research looks to the future was the topic assigned to Andrew Donaldson, Jr., president of the Lithographic Technical Foundation. He forecast that "if research can continue to lower costs and increase quality, our industry will grow faster than any other graphic arts form." Then he reviewed current lithographic developments.

Frederick T. Marston of Kaumagraph Co. conducted a session on labor relations. Quentin O. Young, former LNA general counsel and industrial relations director, now with Philip Morris Co., reviewed current collective bargaining and advised management to protect its rights by having the National Labor Relations Board study proposed control clauses.

Fred Miller, Printing Industries of Los Angeles, dealt with white collar organization. I. Austin Kelly, National Employee Relations Institute, detailed profit sharing and pension planning for key personnel.

Congressman John J. Rhodes of Arizona outlined the need for Taft-Hartley Law amendments to "do away with the no man's land which now exists." He predicted that Congress would pass no labor legislation this year.

Lester Faneuf, president, Bell Aircraft Corp., discussed the future in outer space. "The printing industry will play a major role in this age of missiles and space ships," he said. "The government will spend upwards of \$250-million on tech-

nical handbooks," and this market would continue to grow "in proportion to the complexity of future space vehicles. Proof-readers will be faced with a new language sparkling with space-age technical and scientific terms."

Oscar Whitehouse reviewed the program he launched when he became executive director. Regional and national sales conferences were being planned, he said, "and we are keenly interested in changing the Federal tax law to get equitable depreciation allowances for lithographers."

Harry A. Porter, executive vice-president of the Education Council of the Graphic Arts Industry, officiated at the first national showing of the "Graphic Arts—A Future Unlimited" film produced under the council's direction.

Ralph J. Wrenn, president, Stecher-Traung Lithograph Corp., San Francisco, was named Label Manufacturers Section chairman. New chairman of the Litho Platemakers Division is James M. Ludford, Chicago Litho Plate Graining Co. E. Bartlett Brooks, Wayne Colorplate Co. of Ohio, Dayton, is vice-chairman. This division is planning to set up trade practices and issue standardized estimating forms. Andrew Donaldson, Jr. continues as chairman of the Outdoor Poster Committee. William H. Bulkeley, Connecticut Printers, Inc., is head of the Lithographic Book Manufacturers Committee, which among other matters discussed promotion of offset book sales. The Bank Stationers Section held a meeting but postponed its annual session.

H. C. Goebel Named President Of NALC At Annual Convention

More than 600 conventioneers met in Washington, D.C., last month for the largest convention in the 13-year history of the National Association of Litho Clubs. Herman C. Goebel, a 32-year veteran of the Brown & Bigelow graphic arts plant and a printer for more than half a century, was elected president. Mr. Goebel began his career as a Linotype operator at Milaca, Minn., more than 50 years ago. He worked on several country weekly newspapers and on metropolitan dailies in Minneapolis and St. Paul before joining Brown & Bigelow in 1926. Mr. Goebel replaced J. Leonard Starkey, McCall Corp., Dayton, Ohio, as president. Frederick Fowler, Washington, D.C., was named first vice-president and Rae Goss of Chicago was elected second vice-president. John Murphy, Detroit, is the new treasurer. Mr. Goebel appointed Frederick Schultz of the Twin Cities Club as executive secretary.

The convention passed several resolutions and made plans for expanding its activities all over the country. The convention also voted to explore the possibility of employing a part-time, compensated executive secretary.

Regular business sessions and round tables on litho club organization, litho shop problems and personnel relations were followed by open discussions.

George V. Allen, director of the U.S. Information Agency, cited the flexibility and versatility of offset, noting that the agency uses lithography in its world-wide printing centers.



Herman C. Goebel

Raymond Blattenberger, Public Printer of the United States, speaker at the opening session of the convention, traced the expansion of the use of offset at the Government Printing Office. Rep. Brooks Hays, Little Rock, Ark., also addressed the lithographers at a luncheon.

Next year the NALC will hold its annual convention in Minneapolis. Boston was selected as the site for the meeting to be held in 1960.

Quebec And Ontario Litho Clubs Merge; Form Canadian Litho Group

The recent organization of the Canadian Litho Club as a merger of the Quebec and Ontario clubs marked another milestone in the growth of their branch of Canada's printing industry.

George M. Stockless of Rolph-Clark-Stone-Benallack Ltd., Montreal, is chairman of the new club and president of its Quebec Division. Heading the Ontario Division is Max M. Lamb of Dyment Ltd., Toronto.

Executive members also present at the inaugural meeting hosted by Canadian Lithographers Association general manager E. S. Higgins were A. Ronald Reid of Consolidated Lithographing Manufacturing Co., Ted Dyment of Dyment Ltd., and James O'Reilly from Rolph-Clark-Stone-Benallack Ltd., all of Montreal, and from Toronto, Vince B. Black of Canadian Fine Color Co. Ltd., Frank Johnson of Brigdens Ltd., and Kenneth S. Duncan of Commercial Papers Ltd.

The Ontario Litho Club, parent organization, was founded in 1949 under the guidance of its first president, Walter B. Thompson, executive vice-president of Thompson and Sons Ltd., Toronto. David W. S. Riddell of Montreal Litho Co. Ltd. was founder and charter president of the Quebec Litho Club in 1950.



Judges for Minnesota Mining and Manufacturing Co.'s first quarter Excellence of Lithography Competition were (l. to r.) Gerald H. Lytle, Technical Trade School, Pressmen's Home, Tenn.; Henry C. Daniel, Litho Club of Atlanta, and George F. Longino, president, Printing Industry of Atlanta, Inc.

Winners Announced In Quarterly Competition For Lithographers

The first quarter 1958 Excellence of Lithography Competition sponsored by Minnesota Mining and Manufacturing Co. was judged in April in Atlanta, Ga.

Judges for the event were Gerald H. Lytle, instructor of color separation and correction, Technical Trade School, Pressmen's Home, Tenn.; Henry C. Daniel, representing the Litho Club of Atlanta, and George F. Longino, Jr., president of the Printing Industry of Atlanta, Inc.

The ten winners picked from the 1,000 entries were:

H. S. Crocker Co. Purchases Independent Lithograph Co.

The purchase of the Independent Lithograph Co., San Francisco, by the H. S. Crocker Co., Inc. has been announced by Robert L. Goldman, president of Inde-

pendent, and Richard N. Kauffman, executive vice-president of the H. S. Crocker Co. Effective date of the purchase was April 15.

The amount involved in the transaction was not disclosed. Under terms of the purchase Crocker will acquire the lithographing equipment of the Independent plant, and will incorporate all operations in the San Bruno and Baltimore plants of H. S. Crocker.

Joining the Crocker executive group in the label division, with offices at San Bruno, will be Mr. Goldman, William F. Wood, Jr., and George L. Noonan. No changes in Independent personnel are contemplated.

Commercial Printing & Letter Service, Dallas, Tex., for printing a three-color oriental dragon on special imported stock. The pressmen were Fred H. Williams and Ralph A. Spencer. The platemaker was James Craft.

Wimmer Brothers, Memphis, Tenn., for an advertisement using a 133-line halftone on 70# enamel. The pressman-platemaker was Pete Cianciola.

Jahn-Tyler, Printing and Lithographing Co., Phoenix, Ariz., for a large black-and-white halftone of Indian children on Hamilton Andorra cover. The pressman was Vernon Kortsen and the platemaker

Seen at signing of the contract which culminated the H. S. Crocker Co., Inc. purchase of Independent Lithograph Co., San Francisco, are (l. to r.) William F. Wood, Jr., Independent Litho; Robert J. Goldman, president of Independent Lithograph Co.; Robert J. Rodgers, general manager, H. S. Crocker Co., Inc., and Richard N. Kauffman, executive vice-president, H. S. Crocker Co., San Bruno, Calif.



was Albert E. Jarres of the Arizona Litho Service.

Capper Engraving Co. of Knoxville, Tenn., for a four-color process of 12 different religious illustrations on one sheet. The platemaker was Allen Dodge and the proofer was Jack Ottinger.

Royal Blue Print Co., Belmont, Calif., for a 150-line still life of fruit printed on 80# Kromekote. The pressman-platemaker was Everett Everhart.

Short Run Color Corp., Cleveland, for a three-color furniture illustration. Pressman was Charles MacDonald and the platemaker was George DuPerow.

Clay Printing Co., Hickory, N.C., for a four-color process illustration featuring 150-line screen and additional 133-line spot colors. Pressman was O. K. Deitz, Jr., and the platemaker was Earl Zuber.

Brown & Cadby Printing Co., Long Beach, Calif., for a black-and-white folder with 133-line halftone screens. Pressman was Harry Lara, and the platemaker was Jess Webster.

Ashby, Inc., Erie, Pa., for a four-color process folder. The pressman was Henry Koster and the platemaker was Stanley Turowski.

Lithokraft Press, Ltd., Calgary, Alberta, Can., for a black-and-white letterhead. Pressman was Stuart B. Seymour and the platemaker was Jan A. Buur.

Houston To Host Annual Southwest Litho Clinic Scheduled For June 20-22

Houston, Tex., will be the scene of the annual Southwest Litho Clinic, June 20-22. The feature of this year's clinic is called "Five In One." Five different clinics of four sessions will be conducted simultaneously. Registrants will be able to attend the clinic of their choice or attend sessions of difference clinics.

The general sessions are on the camera, stripping, plates, and on large and small presses.



FALCON ENAMEL

BY CHAMPION

—One of a series designed to demonstrate the printability of Champion Papers—

Falcon Enamel, developed for letterpress, gives top performance on high-speed presses. This insert on 80 pound basis weight shows results in black and white halftone, line and four-color reproduction. Falcon's demonstrated versatility suggests many uses for promotions, advertising and in general publication work.



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Phoenix	Blake, Moffitt & Towne
Tucson	Butler Paper Company
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ARKANSAS	
Little Rock	Roach Paper Co.
CALIFORNIA	
Fresno	Blake, Moffitt & Towne
Oakland	Blake, Moffitt & Towne
Long Beach	Blake, Moffitt & Towne
Los Angeles	Blake, Moffitt & Towne
Sacramento	Carpenter Paper Company†
San Bernardino	Blake, Moffitt & Towne
San Diego	Blake, Moffitt & Towne
San Francisco	Blake, Moffitt & Towne
San Jose	Carpenter Paper Company†
Stockton	Blake, Moffitt & Towne
	Blake, Moffitt & Towne
COLORADO	
Denver	Carpenter Paper Co.*
	Graham Paper Co.
CONNECTICUT	
Hartford	John Carter & Co., Inc.
New Haven	John Carter & Co., Inc.
DELAWARE	
Wilmington	Whiting-Patterson Co., Inc.
DISTRICT OF COLUMBIA	
Washington	The Whitaker Paper Co.
FLORIDA	
Jacksonville	The Jacksonville Paper Co.†
Miami	The Everglade Paper Co.
Orlando	The Central Paper Co.
Tallahassee	The Capital Paper Co.
Tampa	The Tampa Paper Co.
GEORGIA	
Atlanta	The Whitaker Paper Co.†
Macon	The Marcon Paper Co.
Savannah	The Atlantic Paper Co.
IDAHO	
Boise	Blake, Moffitt & Towne
Pocatello	Carpenter Paper Co.
ILLINOIS	
Chicago	Bradner Smith & Company†
	Dwight Brothers Paper Co.†
	Parker, Schmidt & Tucker Paper Co.
	Charles W. Williams & Co.†
Decatur	Decatur Paper House, Inc.
Peoria	Peoria Paper House, Inc.
Quincy	Irwin Paper Co.
Rock Island	C. J. Duffey Paper Co.
INDIANA	
Fort Wayne	The Millcraft Paper Co.
Indianapolis	Indiana Paper Co., Inc.
IOWA	
Des Moines	Carpenter Paper Co.
	Pratt Paper Co.
	Carpenter Paper Co.
KANSAS	
Topeka	Carpenter Paper Co.
Wichita	Southwest Paper Co.
KENTUCKY	
Louisville	The Rowland Paper Co., Inc.
LOUISIANA	
New Orleans	The D. & W. Paper Co., Inc.
MAINE	
Augusta	John Carter & Co., Inc.
MARYLAND	
Baltimore	Garrett-Buchanan Co.
	The Whitaker Paper Co.
MASSACHUSETTS	
Boston	John Carter & Co., Inc.
	The K. E. Tzior Co.†
Springfield	John Carter & Co., Inc.
Worcester	John Carter & Co., Inc.
MICHIGAN	
Detroit	The Whitaker Paper Co.
	Grand Rapids
	Central Michigan Paper Co.
MINNESOTA	
Minneapolis	C. J. Duffey Paper Co.
	Inter-City Paper Co.
St. Paul	C. J. Duffey Paper Co.
	Inter-City Paper Co.
MISSISSIPPI	
Jackson	Jackson Paper Co.
Meridian	Newell Paper Co.
MISSOURI	
Kansas City	Carpenter Paper Co.
	Midwestern Paper Company†
St. Louis	Acme Paper Co.
	Shaughnessy-Knlop-Hawe Paper Co.
MONTANA	
Billings	Carpenter Paper Co.
Great Falls	Carpenter Paper Co.
Missoula	Carpenter Paper Co.
NEBRASKA	
Grand Island	Carpenter Paper Co.
Lincoln	Carpenter Paper Co.
Omaha	Carpenter Paper Co.†
NEVADA	
Reno	Blake, Moffitt & Towne
NEW HAMPSHIRE	
Concord	John Carter & Co., Inc.
NEW JERSEY	
Newark	Central Paper Co.
Trenton	Central Paper Co.
NEW MEXICO	
Albuquerque	Carpenter Paper Co.
NEW YORK	
Albany	Hudson Valley Paper Co.
Binghamton	Stephens & Co., Inc.
Buffalo	Hubbs & Howe Co.
Jamesstown	The Millcraft Paper Co.
New York City	Aldine Paper Company†
	Forest Paper Co., Inc.
	Holyoke Coated & Printed Paper Co.†
	Milton Paper Co., Inc.
	Paper Sales Corporation†
	Pohiman Paper Co., Inc.
	Reinholt-Gould, Inc.
	Royal Paper Corporation
	The Whitaker Paper Co.
	Charles W. Williams & Co.†
	(Bulkley, Dunton, Far East)†
	Bulkley, Dunton, S. A.†
	Champion Paper Corp., S.A.†
	Champion Paper Export Corp.†
Rochester	Genesee Valley Paper Co.
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Asheville	Henley Paper Co.
Charlotte	The Charlotte Paper Co.
Raleigh	Epes-Fitzgerald Paper Co.
OHIO	
Akron	The Millcraft Paper Co.
Cincinnati	The Cincinnati Cordage & Paper Co.
	The Queen City Paper Co.†
	The Whitaker Paper Co.
Cleveland	The Millcraft Paper Co.
Columbus	Sterling Paper Co.
Dayton	The Cincinnati Cordage & Paper Co.
Mansfield	Sterling Paper Co.
Toledo	The Millcraft Paper Co.
OKLAHOMA	
Oklahoma City	Carpenter Paper Co.
Tulsa	Beene Paper Co.
	Taylor Paper Company
OREGON	
Portland	Blake, Moffitt & Towne
	Carter, Rice & Co. of Oregon
PENNSYLVANIA	
Allentown	Kemmerer Paper Co.
	(Division of Garrett-Buchanan Co.)
Lancaster	Garrett-Buchanan Co.
Philadelphia	Matthews Paper Corp.†
	Paper Merchants, Inc.
Pittsburgh	Whiting-Patterson Co., Inc.
Reading	The Whitaker Paper Co.
	Garrett-Buchanan Co.
RHODE ISLAND	
Providence	John Carter & Co., Inc.
SOUTH CAROLINA	
Columbia	Epes-Fitzgerald Paper Co.
SOUTH DAKOTA	
Sioux Falls	Sioux Falls Paper Company
TENNESSEE	
Chattanooga	Bond-Sanders Paper Co.
Knoxville	The Cincinnati Cordage & Paper Co.
Memphis	Taylor Paper Company
Nashville	Bond-Sanders Paper Co.
TEXAS	
Amarillo	Kerr Paper Co.
Austin	Carpenter Paper Co.
Dallas	Carpenter Paper Co.
El Paso	Carpenter Paper Co.
Fr. Worth	Carpenter Paper Co.
Harlingen	Carpenter Paper Co.
Houston	Carpenter Paper Co.
Lubbock	Southwestern Paper Co.
San Antonio	Carpenter Paper Co.
UTAH	
Ogden	Carpenter Paper Co.
Salt Lake City	Carpenter Paper Co.
VIRGINIA	
Norfolk	Epes-Fitzgerald Paper Co.
Richmond	Epes-Fitzgerald Paper Co.
WASHINGTON	
Seattle	Blake, Moffitt & Towne
	Carpenter Paper Company†
Spokane	Blake, Moffitt & Towne
	Spokane Paper & Stationery Co.
Tacoma	Blake, Moffitt & Towne
	Carpenter Paper Co.
WEST VIRGINIA	
Huntington	The Cincinnati Cordage & Paper Co.
WISCONSIN	
Milwaukee	Dwight Brothers Paper Co.
CANADA	
Toronto	Blake Paper Limited†

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THE PROOFROOM

By John Evans

Questions will be answered by mail if accompanied by a stamped envelope.
Answers will be kept confidential upon request.

Need For Proofreaders In Future Assured

Proofreaders' responsibilities in composing rooms of the future were forecast by Frank Cremonesi in the *First to Final* bulletin issued by the Proofreaders Club of New York. Mr. Cremonesi is associated with the Bureau of Education of the International Typographical Union.

He stressed that the future for proofreaders as "the conscience of the trade, the purifier of the product, is not to be feared. The trade is moving forward to new methods of producing better printing more cheaply and in ever-increasing amounts. The proofreader's future is more than assured, it is vital. His position, intelligence and work will play important roles in developing and establishing the composing room of the future.

The corrector of tomorrow, faced with a paste-up form of photocomposed type, will still hunt the misspelled or badly broken word, still be guardian of the author's lapses. He will also know the broadened potential and the limitations of the new materials making up the form. He will know that respacing photocomposed type means resetting, so he will add one-point leads only in the most extreme of emergencies.

"While the new type will be the cleanest, sharpest, most photographable known, proofs will often leave much to be desired. The corrector may be reading white type on blue background, ammonia or Brusing-developed fuzzy type, and trusting to the sharpness of the original rather than looking for battered or broken characters. Often he will hanker for a good old plain proof on newsprint. Where repro proofs of hot metal are the basic material in his form, he will be called on to create near-perfect quality before allowing the proof to pass.

"But excitement, adventure and challenge await the proofreader of new process type.

"The barriers of space have been removed, so he may mark out space between a type line and a cut to his heart's content. He may even mark a type line to position directly in a cut, and get it. Some day he may see a line where the layout calls for a benday cut. He'll simply mark in 'add Zip-a-Tone,' producing his own cut. He will learn new uses for this screen-printed acetate material, printed in either black

ink for background or white ink to produce screened and patterned effects on the type itself.

"Angling or curving a line or even a block of type will no longer be a major piece of composing room surgery. Simply lifting off a pasted piece of paper or film and repositioning it will produce a result now often ruled out because of cost considerations and restrictions.

"The proofreader will find that a misspelled word in a hand-drawn cut was not an error caused by the artist but by a photocomposing machine operator. Handlettering on photographic paper from specially designed fonts of film mats can be

produced with the ease that was once applied to setting a Chelt line. Often a correction will involve no more than setting an apostrophe and pasting it into position without resetting.

"The proofreader's world of grammar, word-breaks and punctuation will become peopled with many new guests, such as reverse and lateral reverse, underdeveloped and overdeveloped type and cuts, opaqued type and rules.

"All this should cause no panic. Our trade will see no sudden revolution requiring an overnight changeover to avoid obsolescence of our time-honored practices. The change will be somewhat gradual. Old type will remain with us for some time even though used for new purposes and in new ways. Rules will be drawn with India ink rather than proofed from brass or lead. But the line perfection and cleanliness will make for more pleasant appearance and simpler correction."

Comps Have Bad Days, Too

The discovery of a serious error or omission in a proof should serve to warn the proofreader to be extra careful about reading all the material that was set at the same time by the same operator.

"OK w/c" Can Be Pitfall

A dangerous and potentially costly source of error in publication printing may be the author's or customer's endorsement on a final page proof, "OK w/c" (with corrections), or "OK a/c" (as corrected). This means that the customer will never see another proof, printing may proceed after the indicated corrections have been made, and verification of such final corrections is left to someone, preferably the proofreader, in the printer's organization.

Careful control at this stage is imperative. A machine operator may set a new line in the wrong type face or with another error in it; a compositor may insert the correction in the wrong place. All last-minute corrections made in a hurry should be read in full with greater than usual care, either on a separate page proof or on the press sheet. A proofreader should not allow himself to be stampeded because the press is waiting and the foreman champing at the bit. Keep control. It's easier and faster to do the job right than to do it over.

The Proofreader

There's a man who must decipher
All the squiggle words we write;
All the pot-hooks, all the corkscrews,
In each sentence we indite.
If the printer cannot read 'em,
If from sense they seem aloof,
Someone else takes on the struggle—
It's the man who reads the proof.

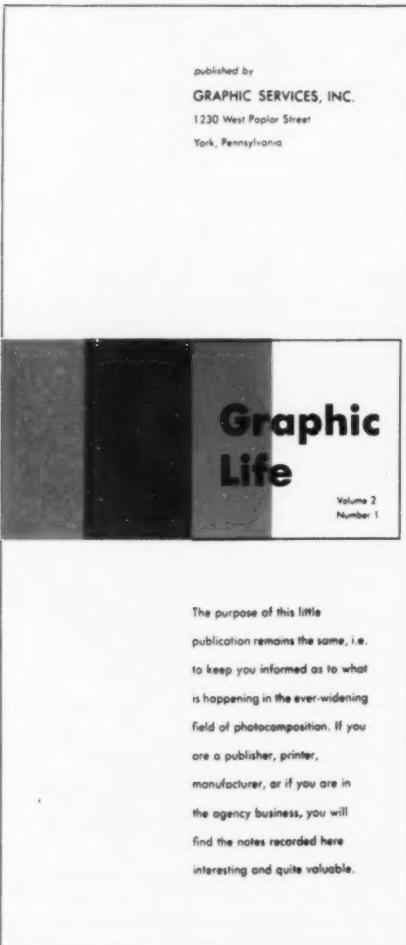
He, when "lino" makes an error,
Must detect that error, too,
For compositors are human
And they err as humans do,
If they make an "ever" "never,"
If they set a "loss" as "toss,"
He who reads the proof must catch it,
Or he'll "catch" it from the boss.

They who write are also human.
Make mistakes, but oh, my, my!
Seeing wrong things in the paper,
"Twas the proofreader," they cry.
Blame the printer! Blame the reader!
Blame the writer, too—Poof! Poof!
Writer's ne'er the guilty party—
Tis the man who reads the proof.

Hail, then, scapegoat—
you who save us
From the blunders that we make;
Never praised for that, but ever
Blamed for every least mistake.
Here's a toast that's seldom honored,
Rise and drink, each writer goof:
Health, long life, and
dreamless slumber
To the man who reads the proof.
—M. H. G. in *Toronto (Ont.) Star*

LESSON OF MONTH FOR COMPOSITORS

Now that plates are made and we again view the booklet cover below, we begin to wonder if we haven't picked up a hot potato. It's a striking and soundly modern design. We recognized that at first sight when we got the idea that the vertical and lateral balance would be improved by shifting those elements. As we have now reached the point of no return, we feel we must plunge in and try to arrive safely at our destination. In the attempt we will leave readers something to be considered and we hope that they will also profit.



The page is bottom-heavy. This is so because of the rather large area of the group below the main element of the page, not because of the positioning of that element. Large area causes the eye to be drawn to the bottom of page. We readily admit that studied flaunting of balance can enliven a display but that isn't to say it does here or is always a good practice. Therefore, we have raised this main element. Now we shift groups of small type to the left in line with the color band on the left. White space both right and left now represents a more pleasing variation. Upper group closer to key element gives simplicity and unity. Over-all distribution of white space and balance seems to be improved

SPECIMEN REVIEW

By J. L. FRAZIER

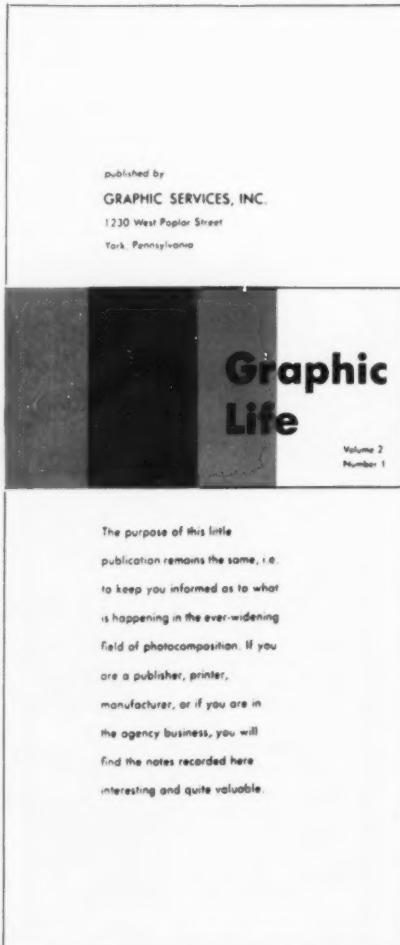
Label Functions, But . . .

BYRON'S GRAPHIC ARTS, Maryville, Tenn.—You asked for particular consideration to be given to the Nylon All-Purpose Utility Cord label. For application to a package, possibly for display on a shelf or counter, the label has good points. It is printed in red and black, the former for a reverse-color plate in which the product's name and a thick rule border appear in white (paper) and the

ous fault is found in your spacing, especially the two lines at the top. Overprinting in red, one of the lines in which "100%" appears is not as strong as we believe it should be. The lines are too close together, especially in view of the very wide spacing resulting from over-size initials, between the lines "All Purpose" and "Utility Cord." Line-spacing is a relative matter, a matter of proportion. There is too little space between the lines at top in relation to that appearing between the big lines. We note by the quite interesting folder for "Spiritual Emphasis Week" you tend to use more types in a single job than is desirable or even necessary for emphasis. The line "Dr. Louis H. Evans" in extra-condensed sans serif caps on the front leaf is a chief example. It is quite out of key with other types. A type of regular shape in smaller point size, without being letter-spaced, would have given equal or greater emphasis and avoided the incongruity of shape and design characteristics apparent between the two styles of the particular group. We note, too, that you often put too much space between words, exemplified in the case of the Dr. Evans line. Spacing is best when there is just enough to set words apart.

Strong Case For Oblong Page

MAGILL-WEINSHEIMER Co. of Chicago.—The delay in mentioning your plant view brochure is due to the fact that it was not sent in for review. However, because of its excellence, we've decided that we're obligated to cite a few of its features for the benefit of all readers. The first of its assets is the human eye motif featured on the cover and several other pages. This is a single eye in an oval-shaped halftone set aslant to the right. Full and partial faces are similarly outlined in unusual shapes in later pages. The odd shapes are highly impressive and, since in picture and text the piece takes one through your great Chicago plant, the eye motif appeals to us as a natural. The second feature is the oblong 11x8½-inch paper size. It would have been tragic had you attempted handling the layout on a page of reverse proportions, 8½x11 inches. In the latter case, illustrations of long, giant presses would have to be so small as to become quite unimpressive. The proof of this is in the fact that your layout man was forced to spread the halftone of an offset press over two pages, making it measurably larger than your oblong page would allow. Similarly, other pictures—these of shop views—make use of inner margins with a highly striking effect. The layout of all the pages is soundly modern, particularly in the allocation of white space. Everyone should study the benefits derived from massing white space in one, two, or three spots as opposed to centering



other copy overprinting the red. It is colorful enough to attract attention and the name is readable at some distance. On the other hand, it is no work of art. Your primary error from that standpoint is the use of too many styles of type. However, the contrast between "Nylon," which is not only in reverse color but outlined with black, and "An All-Purpose Utility Cord" in a quite different form of letter is quite acceptable since it provides a graphic display. The trouble is that the other types are out of key with either of the featured styles. The most seri-

Items submitted for review must be sent flat, not rolled or folded. Replies cannot be made by mail.

get a laugh and in turn make the users think of your company, named in the same style of lettering which features your stationery, and in your standard color for your name, a brown-yellow simulating gold.

Embossing, Gold Leaf Score

J. W. CLEMENT CO., Buffalo, N.Y.—When a customer who would never accept inferior printing gives his most important order to a printer keyed only in facilities and personnel to the best possible accomplishments, something fine is certain to result. The 15x10-inch brochure on the 1958 Lincoln and the Continental Mark III automobiles produced by the Ford Motor Co., exem-

or near centering all around. A third feature of the brochure is the bright, light yellow used as a second color. Though too weak in tone for the type or the detail, the hue is ideal as a background, providing the desirable effect of brightness. An interesting editorial feature, "Printer Comparison of Services," appears on the inside back cover. A first column in reverse color names your service features starting with "Creative Art," a second headed with your name tells what you supply in each particular and then two columns headed "Number 2" and "Number 3" follow alongside. The spaces are left open for checking by prospects. This, we think, is original. The offset press-work on soft white paper is excellent.

New Model Memo Pad

PLATT LITHOGRAPH CO. of Portland, Ore.—We are not surprised that your letterhead was cited by the Gilbert Paper Co. in its continuing program of showing outstanding stationery in its publication, *The Gilcrafter*. We recall showing it and labeling it outstanding in this department over a year ago, along with other interesting and fine pieces by your artist Irwin McFadden who introduces a fresh note in whatever he does. Your business card featuring the same handling of name as the letterhead will be shown and will remind many readers that there need be no routine practice when it comes to handling that type of work. Space seems to frighten many people from trying to do anything different. They never seem to realize that ordinarily copy is also limited. What impels us to write these lines is the unusual scratch pad included in the package. It is the first scratch pad we have seen that bears a cover with the back part glued on the strawboard base. The front, which need not be torn off, bears a cute illustration of a pair of odd characters. One, seemingly the boss printer, is pointing to an ad layout three times his height. The ad display reads "Can't Sleep? Try Z Z Z" with an illustration of a sour-faced cartoon head and a bottle beside it. The layout is indicated for 1½ inches across, while the boss man is quoted in a line of type below saying "I like to work big." The character listening wears a square paper cap, suggesting a newspaper pressman or an artist. The inference might be that the layout is needlessly large or that the boss man doesn't like small things. Anyhow, it is clever and should

We have been privileged recently to work with three nationally-known designers in producing typesetting to meet their high standards of quality. Such work, where attention to fine detail is paramount, is always welcomed. It helps us maintain these high standards which we strive for on every job, only downgrading when economy is the vital factor. Even this work can be lifted from the "cheap" look through the use of our extraordinary wide assortment of handsome all-slug type faces. A Planning Department is ready to work with you.

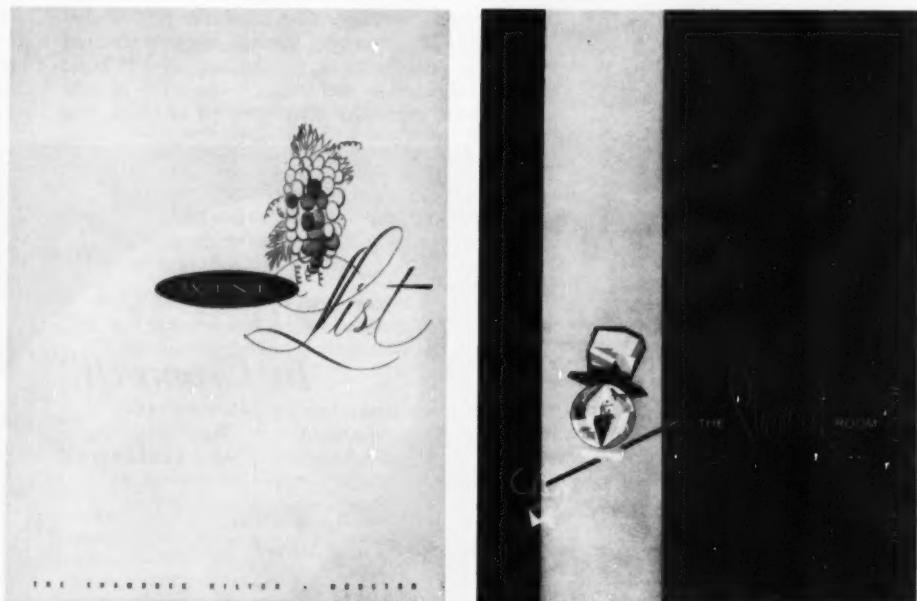
*To meet
THE NEEDS
of the job
STANDARDS*

truly a distinctive typesetting service
Type faces: Display, Standard Franklin Gothic
Text faces: Monotype, Garamond, Caslon, Baskerville, Times, etc.
Decorative: Century Schoolbook, Baskerville, Puffin, etc.
all slugs set for economy and ease of handling

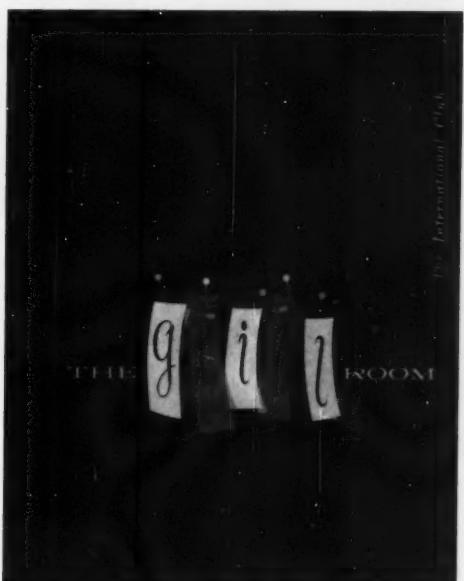
CECIL H. WRIGHTSON, Inc.

Seventy-four India Street Boston 10, Massachusetts Hancock 6-1150

Our friends at Wrightson's may note that we have changed color break-up because the four small lines in orange on the original were hard to read and would be harder when reduced



Four as striking and smart menu covers as one may ever see, all produced by Wetmore & Co., Houston, and submitted by LeRoy Barfuss, art director. In sizes from 9x12 inches to 10x14 inches, three are on white and one, last in the group, on black cover stock. First (Wine List) is of two printings, black and a light red-purple simulating certain grapes. It and the one for the Shamrock



Room (in black, gray, and dull orange) with paper showing type and spots of the illustration in white, are printed by offset. The two in the lower row were done by silk screen, the only way that white and the brilliant bronze on the Grill Room cover could be opaque like leaf stamping. On the Gulfgate design the complete background is coral, the three diamonds in gold, illustration white, and lettering black

printtopics

printing
is the
inseparable
companion
of achievement

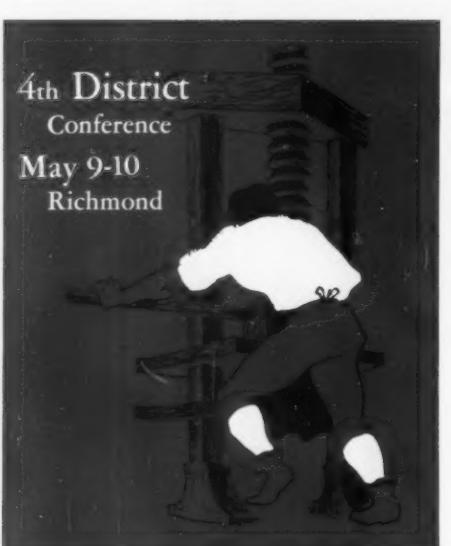


NOVEMBER 1958

Ultra-simple, yet decidedly interesting and striking, 5½x8½-inch cover from the house organ of the Provence-Jarrard Co., fine printers located at Greenville, S.C. The original was printed in a brown that is quite a bit deeper than our own and a black on a warm white paper. It affords an interesting study in balance of quite different elements which are employed

plies deluxe fashion matching the fine cars. A selected crew tuned to skilled production, like yours, couldn't do an inferior job if it tried, just as one accustomed to slap-dash work probably couldn't do fine work. There are, fortunately, many firms like Ford which recognize the law of increasing returns applies when the printing they buy is fine printing. We shall attempt no review of the brochure as a descriptive, constructive recitation of features would take too much space and it is beyond us to suggest any improvements. Many times we have decried the fact that there is so little use of processes like embossing and blind-stamping or gold leaf, and others. On the heavy-weight hard, but not slick, white paper cover, deckled along the right side, the trademark devices of the two cars are blind-embossed near the lateral center of the page, a bit below the vertical center. The names of the cars are gold stamped at either side of the devices, with "Classic elegance in motor-cars," appearing in delicate expressive script printed in black. The

are errors of detail. The design on the whole is striking and characterful, as is the typography, with one exception aside from the featured type. While the very extended square-serif style is certainly characterful and different from those one commonly sees, it lacks qualities which develop beauty and satisfactory appearance. We dislike extreme shapes except for occasional use when brief copy and space to be occupied are factors. Essentially, the cramped space affecting line length sometimes makes a thin type excusable, even desirable. Wider spacing for a long line with little copy can justify an extended type. Everything depends on the layout of the piece, although modified layout can usually obviate the need for the odd-shaped types. Available space, in so far as line length is concerned, is adequate for a larger size of type of normal proportions. Frankly, your firm name could be larger to advantage in practically every form. The exception is not that, however, though there's a relationship. There are occasions when it



RICHCRAFT

Richmond Club of Printing House Craftsmen



Standard cover—color and date only changed each issue—of Richmond (Va.) Craftsmen shows that both "sock" and good looks may accompany one another if pleasing, classic light-face types are used in big sizes and design elements are few

ROMWELL ALLEYOMES

"Live Well In Cromwell"

PRESENTING

A new community of custom-style 3, 4 and 5 bedroom homes perfectly situated in the heart of Maryland's most beautiful, rolling countryside ... the Dulany Valley.

Odd-shaped open panel functions like a spotlight in a theater on this impressive 11x8½-inch cover of the brochure produced by the Moran Printing Co. of Baltimore, Md., which does impressive job on publicity items. It should be noted that elements over and reversed in the deep brown second color were strong against strong background

whole piece reflects class and elegance, the mere mention of which should inspire others. The folder you inserted between the cover and the inner pages of the saddle-stitched piece shows you used some copies as a sample of your fine work. The front of the card reads "You are invited to continue your examination of this catalog which was printed by J. W. Clement Company."

Key Word Can Be Too Prominent

CRAFTSMAN PRINTING CO. of Charlotte, N.C.—We can understand how your matched stationery won recognition in a publicity campaign of a major paper manufacturer from the standpoint of layout and repeated emphasis of a distinctive trademark device. However, it is well to point out, both in your interest and that of other readers, that there

is better to give the key word of a firm name, distinguishing it from others in the same business, but that hardly justifies having "Craftsman" so much bigger than "Printing Company" as on practically every item, and especially with the one word in black and the other two not only in smaller type but in the second, weaker color. We come now to the big fault, the second color. It's a very pleasing hue—a light green-olive—and quite good for the comparatively large and heavy trademark and background on the panel, but it is wholly inadequate for printing type, which on the invoice, results in "Printing Company" being all but invisible. It offers an unpleasing contrast of tone values with the larger key word in black to all eyes. The weaker a color, the stronger the tone elements printed with it should be. Two reverse

color bands in black on the invoice overwhelm the important features of the copy above. When the elements of varied weights are to be in a second color, brown is an excellent selection. It is adequate for smaller and weaker elements, offering good contrast without being overwhelming for large ones.

Australian Calendar Offers Ideas

TROEDEL & COOPER, Melbourne, Australia.—Calendars from graphic arts companies of the United States and Canada are seldom mentioned in this department. In the first place, only the better and larger printers issue them (meaning no help is needed). We receive so many and appreciate them all. Those to be mentioned must offer a chance to suggest an improvement. This is restricted to a few. Or else they must offer something aside from excellence to tell our readers. Those of the National Bank for 1957 and 1958, produced by your expert craftsmen, offer opportunity for constructive comment. Here the emphasis seems to be on the

Buying Printing can be such GOOD FUN at the Pickering Press

24th & Locust Streets

Philadelphia



Sales Office
as seen by John De Pol, Genl.

Margins are proportionately smaller in above reproduction of the 7x9½-inch card done by a classy printer named John Anderson. The card was originally produced on a cream-toned stock reminiscent of the current Japanese trend. The second color is deep purple

great size and in the demonstration of fine process-color printing, letterpress or offset. Practically all of them are bound across the top with brass striping, as you expect that the leaves will be torn off at the month's end. The same illustration usually will stand for the full year; the monthly calendar leaves are stapled onto the large sheet bearing the illustration. In contrast, on your calendar each month is given a complete leaf. The upper half is devoted to full-color illustrations, a different landscape, seaside view, or urban scene for each of the 12 leaves which are protected by a cardboard back. The pictures are highly interesting, and are beautifully lithographed. They measure up to the

D

Design advantages

When composition of exquisite beauty is needed to enhance the illustration, to lend tone to advertising, then photo-typography is the answer.

Any combination of initial letters and text can be readily composed by photo-typography. Sub-heads and run-in heads are also easy to set. Here are a few examples:

RAISED INITIAL LETTERS are very effective, especially when leading off with capitalized words.

DESCENDING initial letters give a more compact design to the paragraph.

RUN-IN HEADS are frequently used in advertising and in textbooks. Easily set in contrasting type when composed by photo-typography.

SUBHEADING

A subhead may be inserted between paragraphs with the proper spacing added above and below the subheading.

4 Numbered paragraphs are used frequently in descriptive matter in catalogues. It is easy to make this feature more distinctive by photo-typography.

ENLARGEMENTS—Since photo-typography can be supplied in the form of a film negative or film positive, it can be enlarged for display use. It is so sharp and clear that it can be increased many diameters by photographic process, giving perfect reproduction copy, either reverse or positive and is a "Natural" for sales presentation.

KERNING — Photo-typography matrices do not have to be letter wide as in the case of conventional typography matrices. This permits full kerning of roman and italic letters.

PHOTOGRAPHIC

efo

AWAY
BUILT
TAKE
Week
Pot
Favour
VARNISH

efo

AWAY
BUILT
TAKE
Week
Pot
Favour
VARNISH

QUALITY — Whether the job is printed by lithography, letterpress or gravure, photo-typography gives unexcelled quality ensuring a clear black uniform letter throughout the entire run or production, with no loss of detail, permitting faithful reproduction of the type designer's letter.

Spread from ever-interesting company magazine of McLean Brothers of Montreal, Canada, is shown here. This features a short, educational type of article. Our readers are urged to read this article. Color on the original spread was orange

best work done in the United States. The 11x14-inch leaves of heavy, not slick, paper are spiral bound along the top, with a ribbon loop through the round hole in the center for hanging. The advantage of the binding over what's common here is that the leaves are turned back and not torn off, and the complete calendar can be kept for many years as a keepsake. Considering the beauty of, and interest in the pictures, we feel that this is the rule and not the exception. The type used on the calendar panels is attractive and doesn't detract from the picture.

Scores With Types Not Often Seen

YELLOW BREECHES PRESS, Dillsburg, Pa.—The first evidence of a fresh approach in your work is represented by the types you employ. Generally speaking, these are especially good ones, which, for some unknown reason are not extensively used. They include Weiss and several of the Bernhard styles, including Tango. Your work has an undeniable distinction. We believe your latest acquisition is the very bold and very fat roman of the Clarendon design revived from several generations ago. Frankly, we don't

like it. We do not consider it an attractive style. There is not much of it seen in the commercial work reaching this reviewer. It has a certain feeling, of course, and does a job on infrequent occasions, but we can not endorse it. It is anything but versatile and the amount of use must determine the average printer's selection of type. Several items employing the motif of one particular style



Reminiscent of the Colonial Days CASLON ANTIQUE

For that occasional job of period printing, Christmas folders, announcements, etc... this face has been restored from founders' matrices archives.

PAUL O. GIESEY, ADCRAFTERS
120 nw. 9th, Portland, Oregon CA 6-3943

Many printers use whatever type happens to be in vogue, forgetting that a readable and characterful old-timer would increase impact, add distinction by reflecting time or qualities of a product. Color on original card is a lighter brown than ours



The York Trade COMPOSITOR

Usual color break-up is reversed, probably to be different, on the magazine cover of York Composition Co.

are better. Condensed caps must be letter-spaced slightly, if at all. Cap lines of normally-shaped types are helped by a bit of letter-spacing. It follows then that very wide caps like the one under consideration may be spaced even farther apart. We are thinking of the light- and medium-toned types. Spacing must be less in the case of bold-face or else a disagreeably spotty effect results. Of

the two lines in the style on the title page of the March 14 Variety Show program, the first is too widely letterspaced and the second is just about right. If the upper of the two lines were letterspaced as the lower one, we estimate that it would be short enough so that the smaller line above the top group would conform with the one at the bottom of the page. Forced squaring doesn't appeal to us. We plan a special treatment of at least two of the items showing the remarkably attractive letterhead of the Monaghan Presbyterian Church. At the risk of challenging one whose work we admire, we think the design crowds the top of the sheet too closely. That error is frequent; designs short laterally shouldn't be set close to the top of the sheet.

Menus Worth Reading About

WETMORE & COMPANY, Houston, Texas—All of the pieces recently submitted measure up to a fine standard, the outstanding feature being characterful and fresh layouts which are seen at best on half a dozen big menu covers, four of which are shown on page 63. We have never found this piece handled in finer fashion, and reference is not alone to strong layout and crisp lettering and typography but also to the colors. Trying to describe layout with words would get us in too deep and take too long, but we must confess amazement over the way the white and bronze were put on the black cover paper for the Grill Room. The attractive and impressive design of the cover for the menu of the Houston Country Club would

be improved, we believe, if the green of the large section on the left hand had been a bit stronger in tone, and the narrower band along the right correspondingly strengthened for just one reason—so the word "Houston," in reverse color of the lighter section, would have more contrast and be more clear. We appreciate that the word was made much larger than "Country Club" and lettered in a shaded Old English style for a decorative purpose and could stand out too strongly, but being just a bit more plain wouldn't cause it to dominate too much, especially with the line "Country Club" in jet black. The best point we've gleaned to pass on to other readers is the treatment of the annual report of Consolidated American Insurance Company. The over-all size is 8 1/4 x 6; stitching is at the top (the long dimension) so that the report opens upward. The cover is extended with the deckled edge across the bottom of the short front leaf which has a band of deep brown to harmonize with the tan of the paper, a quality touch. Raising the front, we find each succeeding inner leaf two picas longer than the preceding one. The extensions provide index topics such as "Progress, 1956" which appear at the top when the preceding leaf is raised. Almost everyone, designers as well as typographers, has his weakness, and yours seems a penchant for a fat and contrasty roman face which you often use; in one case you selected it for the line "Country Club" of the menu cover mentioned above. We do not recall seeing the odd style used by others.

We confess an admiration for black covers for the change of pace they strikingly provide. This one from a brochure by the Maran Printing Co. of Baltimore, Md., is particularly impressive and yet it is in good taste and seems simply achieved. Color on the original is a dull yellow, fine for large areas on some inner pages

The above cover from a 9x12-inch booklet is shown to demonstrate a situation in which widely contrasting styles of type may be combined for a good rather than a bad effect. The leading considerations are a limited amount of display and the striking difference. The delicate Tango cursive contributes a very suitable ornament

Where Old Art Should Stand

DON BOSCO TECHNICAL HIGH SCHOOL of Paterson, N.J.—Aside from your presswork, your best features are layout and general design. In need of improvements, however, are your illustrations. There is undoubtedly a point in retaining the particular technique in the case of the portrait of St. John Bosco which embodies the touch of a professional artist, though of another day. The exact likeness should be perpetuated, of course. On the other hand, the picture atop the front of the booklet, "Youth Wants to Grow," does not indicate the sureness of line of a professional. We consider the lettering of the title below the picture needlessly large and spread out, particularly as it makes nice surrounding margins impossible. This gives the piece the effect of crowding at the bottom of the page where there should be the most margin. We would make the illustration, even despite our evaluation of it as art, larger and the lettering smaller. One picture, remember, is worth a thousand words. Proportion also applies as we're sure you'll recognize when viewing the design again. The cover design on the booklet, "God's Teenager," is unpleasing with the two words in separate heavily outlined panels. They are distasteful because the panels are wide and shallow, decidedly reversing the proportions of the page. They're for an oblong page and, of course, even though the words are taken together, they belong together. The design principle violated is shape harmony. Loosely stated, it is a case of trying to fit a square peg



SERMON

What is war but death and taxes?
How will killing make men free?
God will never come from evil;
As the seed, so grows the tree.

Taxes sap the life away from
Every source of future wealth.
Thrift and honesty discourage—
How can sickness bring us health?

Nor can bombing draw together
Men in friendship in the way
Voluntary operations
Draw men closer every day.

If you burn to fight for freedom
Know the source wherein it lies:
By respecting every person
Each will help the other rise.

—MALLORY COBB JOHNSON



PHIL MANN SAYS:

THIS MONTH I CELEBRATE another birthday. And, as one does at my age, I reminisce a lot. It was just about fifty years ago this month that I started working on the BALTIMORE SUN. I thought I was pretty good, too, being able to set 200 lines per hour. But, you know the old saying—"When you think you're good—you're done!" Operators, today, are having almost all the problems I struggled with way back when . . . the slugs are off their feet . . . they're pi-shaped . . . the lower case e's are going in the t channel and the cap T's are on the floor . . . the metal is too hot . . . the metal is too cold . . . there's a canary in the machine and we can't find it . . . and so on, and so on. Just what the moral of all this is, I don't know, except that in the typesetting business things just don't change much.

YORK COMPOSITION COMPANY, INC.
CORNER BIERNAN AND ROSE AVENUES
YORK, PENNSYLVANIA

Inside and outside back covers from house organ of typographer Phil Mann of York, Pa., who is a grand success, personally and in business. All should read reminiscing editorial on page at the right, using magnifier if needed

in a round hole and a lack of concordance. In one of the booklets we note subheads in a light-face type are underscored. However, a bold face without underscoring would have been preferable. We noted large headings in color on one spread of your fine and interesting publication, "The Salesian Bulletin," are similarly underscored in the red color. Underscoring small type, especially words here and there in text, has its merits,

but we do not believe the largest type of a page should be treated in this manner. Being the largest type it already has the most prominence. This publication is particularly well made up. We especially admire the variety of treatment, the effect of liveliness introduced by the changes in size and even styles of type to give significance to especially important words. We have watched your work improve with much satisfaction.



One of largest printing plants in the world, the W. F. Hall Printing Co. in Chicago has top-grade co-operative personnel. This large firm also publishes one of the largest and finest employee magazines in any business, as the covers from two issues (above and at right) bear witness. The one above is printed in black and light green



At best, our reproduction of the second Hall cover (above) is but a fair representation. On original, the three circles are in a delicate red, rather light blue, and pale yellow respectively, title along right being reversed (white) against a dark gray benday. Page size, we should mention, is 9x12 inches; the artist is Joseph Rizzuto

THE PRESSROOM

By George M. Halpern

Questions will be answered by mail if accompanied by a stamped envelope.
Answers will be kept confidential upon request.

Packings Must Be Placed Carefully And Correctly

- Improperly laid packings will cause many undesirable printing problems
- Prepared packing sheets have been developed by many paper firms
- Here are detailed instructions on the proper method of packing the press

Although placing the packings on the cylinder is considered by most pressmen to be a fairly simple operation, it must still be done carefully and correctly. Improperly laid packings can lead to undesirable printing problems such as slurs, creeping makeready, marks through half-tones and solids, damage to the form, sheet wrinkles, etc. The little extra time and effort required in following proper packing procedure is paid for by increased operational effectiveness.

Pressroom Needs More Efficiency

Paper manufacturers have recognized the need for increased efficiency in the pressroom by developing prepared packing sheets. It is possible today to buy pre-cut and scored tympan sheets which previously came only in rolls. Pressmen no longer need to cut and measure the size required, nor spend valuable time in carefully and accurately folding a hem.

The prepared sheets are made in sizes to fit the requirements of almost every standard press, and are easily obtainable from distributors.

Other types of filler sheets, however, must still be cut by hand to whatever size desired. News stock, supercalendered, tissue, or other material is usually purchased in basic or standard sizes, and cut to fit the size of the form being printed. Experience has shown that cutting these filler sheets to individual form sizes involves a loss of time. It is much more economical to precut filler sheets to suitable press sizes in the plant and ignore various form sizes. This allows all packing materials to be stored near the press for which they are prepared.

When changing either temporary or permanent packings, regardless of whether they are hard or soft packings, the pressman need only secure the correct number of sheets from the hand storage area. If these sheets have been precut to maximum press size, they can be used for any press size. This also makes the prepara-

tion of a new packing in advance of a new job possible while the press is still in operation on the old job. Such preparation can be done on a stock table or jogging table.

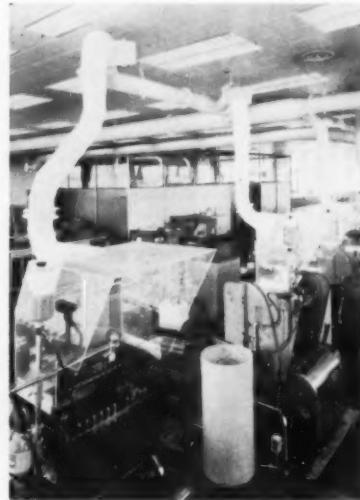
This saving of time in getting the press into production more than offsets any saving in paper that might have been effected by cutting fillers or hangers to form size.

Tympan sheets which are to be used as topsheets or drawsheets may be purchased with tails. Other tympan sheets which are used as part of the packing may be purchased without the tails in the sizes desired. Both types are sold by the ream.

All sheets which are used for press packing should have the grain running parallel to the width of the cylinder. This insures a smooth packing.

To prevent packing slippage many cylinder presses are equipped with packing

Connecticut General Life Insurance Co., Hartford, Conn., installed a new exhaust and dust collecting system in its printing room to confine no-offset spraying operation. To avoid lighting problems, hoods were constructed of plexiglass



clamps. These clamps hold the packing in place during a press run. To be certain that the clamps are functioning properly, they ought to be checked periodically. Clamps not holding packings firmly must be reset. This should be accomplished with the use of the old packing. Older packings have indentations in the clamp area and have less spring than new packings have.

Check Pinpoints Occasionally

Pinpoints should also be checked from time to time to be certain that the point is sharp and not worn down. These points also hold the packing in place and are the major holding force for the sheets when the pressman's hands are busily engaged elsewhere.

It is customary to think of packings in terms of temporary packings and permanent packings. Some presses have two winding reels for drawsheets, one for the temporary packing and one for the permanent packing. Other presses have only one winding reel.

On the latter type of press there are no drawsheets for separating the permanent from the temporary packing. It is not possible to physically distinguish between the two packings except that the top layers, which are most affected by job requirements, are the most frequently changed.

After completing a job, the pressman checks the packing and he removes and replaces all sheets that are damaged. Generally speaking, the layer that requires replacement contains about the same number of sheets as would be found in the temporary packing of a press with two winding reels.

The recommended procedure for packing a press is as follows: Run the press until the cylinder is at top center with the gripper fingers open. Remove shooflies. Turn the press to the winding reels or bar and release the topsheet tail. Move the press once again to top center with the gripper fingers open. Open the clamp on presses equipped with it. PUT PRESS SAFETY ON. Remove the old packings. Check the cylinder for damages (nicks, burrs, etc., caused by stabbing tool). Before putting on the new foundation packing, clean the surface of the cylinder with

an oily rag to prevent rust formations. Clean off any solid paste matter from the cylinder edge which may have been left from the old foundation packing.

Using a brass rule or other straight-edge instrument, crease the tympons along the scored edge. Leave no scratches on the sheets. Fold over the required allowance for the cylinder edge on the supers or other material being used as fillers or hangers. This can be accurately achieved by using the side of the sheet as a guide and matching the fold-over portion to this side. Sharply crease the hanger edges, too. With these hangers cleanly creased and perfectly flat, it is possible to paste them together neatly so that they can all be hung at one time.

When hanging the packing in place it is best to start by placing a sufficient quantity of paste along the entire length of the cylinder edge, particularly where the clamps will press against the sheets. Hang each tympan separately. As each tympan is put in place, a quantity of paste should be placed all along its entire edge.

Hang First Sheet Carefully

After the first sheet has been carefully hung with the sharp crease along the edge of the cylinder, press the pinpoints down through the sheet, working out from the center to the sides of the cylinder. On each succeeding tympan the creased edge should match the previous one perfectly. When tympan sheets are used as a part of the foundation packing, it is a good practice to lightly oil each sheet after hanging. This is done to prevent the effects of static electricity and it is considered especially helpful for long runs. Successive sheets are hung and pasted in a similar manner.

For presses which have two winding reels a drawsheet is placed on top of the foundation packing as the final packing sheet for this first grouping. This, too, is pasted in. Turn the cylinder ahead until the gripper fingers close on the packing. Smooth out the packing by hand. Move the press ahead to the winding reel position, smoothing packing down with the palm of the hand as the turns are made. Holding the packing down with one hand, put the tail under the winding reel and crease the tail along the reel edge. Wind up the sheet lightly so as not to pull the packing out of the grippers. Remember clamps and grippers cannot hold packing firmly until the *entire* packing (temporary as well as foundation) is in place.

Tighten the reel gently. Turn the press around by hand, making certain that the packing lies smoothly without wrinkling, buckling, or blistering. If any of these situations do exist, open up the reel and start over again. The packing must lie perfectly smooth.

The temporary packing is put on in a similar manner and should be completely pasted to the foundation packing. There should be no loose sheets. Any loose sheets

placed between either of the two packings, or placed somewhere in between one of the packings prevents the total packing from becoming rigid. The packing clamp is set to a full and total packing. Loose sheets inserted anywhere in the packing take away some thickness from the required amount needed for the clamp.

On presses having only one winding reel, all the packing sheets hang loose until the topsheet is applied. This is then wound around the reel, pulling all sheets into place. The same procedure is followed to insure that the packing will be applied smoothly to the cylinder.

After the full packing has been clamped into position, the drawsheet on

the foundation packing can be tightened on the reel. The topsheet of the temporary packing is wound around the second winding shaft tightly and the entire packing is then checked for smoothness.

The packing should be about even with the cylinder bearers, but never higher. To test for evenness with cylinder bearer, place a straight edge across the bearer and packing.

When the packing is applied by following the above procedure, it will give a light, even impression of a type-high form on a medium weight stock. Adjustments for other heights of forms, stock, or differing job requirements can be made to the packing via makeready techniques.

Last Of Printing Family Retires

When James Ennis, 69, hung up his pressman's apron at Jones Press, Minneapolis, to retire recently, it marked the end of a long line of printing careers in the Ennis family.

Jim's father was night foreman at the Bureau of Engraving, Minneapolis, until his death in 1934.

Brother John was superintendent at the Bureau of Engraving for ten years before



James Ennis hails from a long line of printers selling ink for the Tourangeau Ink Co. from 1946 until his death in 1950.

Another brother, Frank, was at the Bureau of Engraving for a number of years and for seven years prior to his death in 1950 was foreman of the pressroom at Syndicate Printing Co.

A fourth brother, Harry J., was in charge of cylinder presses at the Bureau of Engraving for 14 years prior to his death in 1939.

Jim Ennis began his career at Harrison and Smith Co., Minneapolis, in 1910 as a cylinder feeder and remained there for five years. He spent a year in various small shops and then in 1916 began work at the Bureau of Engraving.

Ennis was cylinder pressman there for about 15 years and then took over the

verticals on which he finished his 22 years at the Bureau.

He was with Syndicate Printing Co., Minneapolis, for about a year and then went to Reno, Nev., with Carlyle Printing Co. as pressroom foreman. He returned to Minnesota in 1948 to begin work for Jones Press as vertical pressman.

Ennis' career came to a close at a party in his honor at Harry's restaurant where fellow employees saluted his long service to the graphic arts. The philosophy of life that's guided him for so long? "Just keep your paper jogged straight and problems in life will take care of themselves."

Offsetting, Rubbing Of Ink

Q.—This job was run work and turn on enamel stock. Wherever the green ink contacted the black ink with a slight pressure, the black ink rubbed off or transferred. The green ink was run first and used straight from the can. It dried enough to back up when a first run of 5,000 was finished. Cobalt drier was added to the black—about one-half ounce to a pound. The black dried in about five hours. Will you please analyze the sample and tell me just what was at fault?

A.—From the sample, this appears to be a simple case of offsetting, rather than rub-off of ink. However, both problems can be eliminated with the same solution.

First of all, since this is a rather heavy black form and evidently will have several binding operations after printing, it is suggested that you use a nonscratch half-tone black. This type of ink dries down hard, and much more rapidly than the five hours you say the present ink took.

Second, you do not mention whether or not a no-offset spray was used. A no-offset spray gun will help to eliminate offsetting, and will also aid the ink to dry.

Finally, several of the large cuts look as though they require more extensive makeready. A good makeready means that you can cut down on the amount of ink you are currently carrying.

THE COMPOSING ROOM

By Alexander Lawson

Questions will be answered by mail if accompanied by a stamped envelope.
Answers will be kept confidential upon request.

Are Printers Losing Control In Selection Of Type?

- For many years the printer decided what types were to be purchased
- Today the customer is recommending the type and how it is to be used
- Here is what printers must do to retain their autonomy as craftsmen

In chapter 23 of his *Printing Types, Their History, Forms, and Use*, Daniel B. Updike closed his remarks on the choice of types with the following paragraph:

"It is a simple matter to make lists of good types—though not as simple as it seems. It is still simpler—and much less trouble—lazily to accept other people's conclusions and think no more about it. But the ideal composing-room will never be equipped in this way. It will be made what it ought to be only by those adventurers who add to those types accepted as 'standard' other interesting fonts selected from sources to which study will have furnished a clue. The field for fruitful research is still great; and the printer who seeks will find himself the possessor, not merely of delightful, individual, and rare types, but of the ideal composing-room."

Updike was certainly one of the great American printers of this century. While his selection and use of types can only be described as conservative, he deserves a hearing because his views on type were backed by monumental scholarship. Updike's own selection of types for his printing office would be considered slim indeed by most modern printers, but these faces were used to advantage for a long and most productive period. This is not to say that Updike's standards would suit the needs of most of the printers of today, but there is little doubt that contemporary printers are losing the opportunity to make their own decisions about the selection of type for the shop.

Printer Used To Choose

For many years it was the practice of the printer to decide what types were to be purchased and how they were to be used. Today this situation is generally reversed; the customer is now recommending the type to be used. Once the printer has lost the initiative in the selection and use of his own types, he becomes a mechanic, adept in the handling of his materials but merely a follower of a blueprint. He has

increasingly less control in guiding the shape of his finished product.

Just when the printer began to lose control of his own tools is difficult to determine, but the rapid growth of the advertising agencies, the art services, and the highly organized industrial purchasing departments of modern manufacturing concerns all contributed to the present development. Economic factors, of course, added pressures to hold down costs by the use of centralized production control.

As purchasing procedures changed, the merchandising methods of type foundries

Benny is on his way to the Printing Industry of America convention in Dallas, Oct. 13-16, and what better way to travel than with vivacious Georgina DiNello. Don't you agree? Benny is prize statuette which will be awarded to winners in the PIA-Miller Co. self-advertising competition



and composing machine manufacturers inevitably altered to accommodate these changing factors. The new trend is to send the information concerning a new type to the agency through its art or type director at the same time (if not before) the printer is notified.

The forces set loose by such changes have had a direct influence on the design of types available. Since much of this activity is in the area of advertising promotion, we are seeing a great deal of interest in display types. During the competitive days of foundry operation in the 19th century, most of the types issued were display letters. Some 50 years ago there was a shift to classic faces, available in the family group of roman, italic, boldface, and bold-face italic.

For the first 20 years of this century the classic revival held forth. Then the jazz age produced the multitudinous array of individual display types which stayed in vogue for a while before being crowded to storage galleys by new designs.

The postwar era has witnessed a continuation of this trend, with the circle being made complete by the revival of 19th century types for a great deal of our current advertising. More than ever, the desires of the type user take precedence over those of the printer.

Design Belongs To Artists

The design of the printed word is gradually becoming the exclusive property of artists and professional designers who are without craft training in printing and who have no special sympathy for printing traditions. As a result, the designers appear to be constantly groping for a "contemporary" form with little regard for the traditional handling of materials or for the basic function of print—readability.

Attendance at exhibitions of printing design indicates that since ordinary printers don't even know the jargon of the designer, they find themselves at a loss in attempting to argue the relative merits of the piece on display. It must be admitted that there is always a great deal of talk at such occasions, most of it beyond the comprehension of the printer.

Recently a new type was introduced with such an ocean of verbiage that this

writer, in his attempts to evaluate the type, felt that he must be missing something that was very obvious to everyone else. It doesn't seem too long ago that new type announcements came in the form of well-designed showings, using the face in such a way that the printer reader wanted the letter if only to prove to himself that he could do nice things with it.

Probably the philosophy of the "hard sell" has invaded the printing industry and we will just have to learn to live with it.

What printers can do about their loss of control in type selection is not certain. An awareness that the industry is in a state of evolution—rather than revolution—may prompt the modern printer to make every attempt to influence his own customers to let him exercise his skills in the preparation of the finished job. In the matter of type selection his word should continue to carry the same amount of authority that it did in the past.

Design Knowledge Is Essential

An understanding of the basic essentials of good typographic design is necessary if the printer's arguments are to be effective.

There is much of the current typography that is well done and tastefully presented by designers who respect printing traditions, but there is also an oversupply of finished pieces which should never have developed beyond the thumbnail sketch. The more of the latter that are accepted as good merely because they are different or because "trend" types are utilized, the easier it will be for the idea to grow that typographic design is easy and requires no adherence to the fundamentals of the craft.

In this controversy concerning who will control the design of print, the printer has the most to lose. He must be aware of his responsibilities if he is to retain his autonomy as a craftsman.

New York Printing Firm Offers Annual Printing Scholarships

Davis, Delaney Co., Inc., New York City, is celebrating its 25th anniversary by establishing two annual printing scholarships of \$500 each as a memorial to Harold M. Davis, cofounder and first president who died last September. The grants for college study are available to the graduates of the Greater New York high schools.

Each winner may compete in successive years for a possible maximum of \$2,000 worth of aid. Winners will supplement their studies with summer vacation training in the company's color printing plant. Serving on the awards committee are Ferdy Tagle, principal of the New York School of Printing; Stanley Koenig, advertising director, Olin Mathieson Chemical Corp., and Harry N. Abrams, art book publisher.

Your Slug-casting MACHINE PROBLEMS

By Leroy Brewington

Mr. Brewington will answer questions on machine problems. Write him in care of *The Inland Printer*

Concern Over Cold Pot

Q.—What is the first thing to check when the pot or the mouthpiece will not heat?

A.—Always remove and check the fuses. There are two sets of fuses, one for the pot and one for the mouthpiece. The mouthpiece and throat have one fuse located beside or above the clapper switch. The pot elements have two or three fuses (either 110 or 220 volts) and are usually located on the side of the control box. See that the springs hold the fuses firmly and that they are making good contact. Sandpaper the ends of the fuses and fuse holders. Always turn off the main switch when putting in a new fuse to prevent arcing and making pitted contact. This will cause the pot to heat slowly.

Metal Trouble On Model C Machine

Q.—I am working on a Model C machine which is about 20 years old. Usually I get good slugs, but occasionally I will get a porous one; then the next one and those following will be fine. After setting a stick or more of type, the same thing will happen again. Sometimes they stick in the mold. I've tried turning down the gas but with little effect. I have also changed the temperatures of the throat burners and the mouthpiece. I have noticed that it happens most when the mold gets hot from steady casting. My gas governor is O.K. I've tried different plunger spring tensions but to no avail. Can you help me?

A.—Not seeing the machine or the product of the machine, and sometimes with little information at hand, we find it is sometimes like playing a game to guess the cause or to offer a remedy.

However, there are two important facts to consider in obtaining solid slugs. First, a well fitting plunger is essential, but if the first slugs cast are solid enough for use and then they gradually become more porous after hanging the elevator, it is evident that the overheated mold prevents complete solidification of the metal in the mold cell.

If your machine is not equipped with an air blower to cool the molds, and it produces slugs as I have just described, I would suggest that you buy one.

It sometimes happens that the plunger will stick if the well is worn at the bottom and the plunger fits tightly at the top. If

this is the case, a hollow slug or a back squirt may result at times. The shoe on the plunger cam to effect a quick drop might improve the face, but would not necessarily produce more solid slugs. If the first slugs cast on your machine are okay, there is no doubt in my mind that your problem is one of mold cooling.

Sticking Slugs Annoy

Q.—A source of great annoyance in our two-machine plant is the slug-sticking proclivity of our machine. Of course, it happens only when the machine is being pushed and that is when time out hurts.

The liners have to be taken out and polished, together with the mold. It will jam up three times or more on a busy day and is very annoying. The metal is okay, at least as to the mixture. The metal company, however, says there is no known test for determining quality. What can you suggest?

A.—This trouble seldom occurs on new molds because after the molds are ground in the factory, the surfaces are lapped until they are as smooth as glass.

When the surfaces of the mold cell have been lapped, it is more difficult for the metal oxides to accumulate on them, but when the molds are reground outside the factory they are seldom lapped. Looking at the surfaces of the steel through a glass, one may see the rough grinding marks which offer a good anchorage for the metal oxides. The inside surfaces of such a mold cell will lead up very quickly and when this happens the slugs will stick as though they were soldered to cap or mold body.

Your metal company may not know of any test for determining the quality of the metal, but a caster man who knows his business and who knows his molds are okay can soon determine the quality of the metal if the molds lead up too quickly.

My suggestion to you would be to have your molds reground and be sure to specify that they must be lapped.

Linotype Working Temperature

Q.—What is the recommended working temperature of Linotype metal in the pot?

A.—The best temperature is 535° to 550° F.

BOOKS FOR THE PRINTER

The Inland Printer maintains a Book Department and copies of the Book List may be obtained by writing the magazine, 79 West Monroe St., Chicago 3, Ill. When so noted, books reviewed here may be obtained by sending money order or check with order. Price includes 35¢ handling charge.

How To Make And Run Better Aluminum Surface Plates

By JACK W. WHITE (THE INLAND PRINTER Book Department. \$2.15 to members, \$6.35 to nonmembers of Lithographic Technical Foundation).

This book, #807, completes the series of bulletins on platemaking prepared by the Lithographic Technical Foundation. The research that went into it has revealed new techniques and information of value to platemakers. In addition to instructions for making aluminum surface plates and running them on the press, information is given on testing platemaking materials and techniques, coating sensitivity, and the various solutions needed to make the plates.

Layouts For Imposition

(Superintendent of Documents, Government Printing Office, Washington 25, D. C. \$4.)

The imposition layouts shown in this book are for flat-bed, rotary and web presses. Although every possible folding imposition is not included, a large number of the most frequently used layouts are shown. A signature size chart gives complete information about the imposition of the pages and the model of folding machine to be used.

Printing And Printing Type

By VICTOR STRAUSS (Limited number available from Victor Strauss, P.O. Box 3, New York 24).

This is a reprint from the *Encyclopaedia Britannica*. Presented in the 15 pages are a history of printing and of type, a review of the printing processes and press-work, and a coverage of type design and composition.

History And Technique Of Lettering

By ALEXANDER NESBITT (THE INLAND PRINTER Book Department. \$2.35).

Design in lettering is emphasized in this illustrated paper-bound history. The origins and development of lettering from the earliest ornamental pictographs to the modern letter are traced with examples of type faces from various times and places

shown. Included is the name of the lettering instrument used with comments about specific letter structures.

Part two is a course in lettering. Pens and how to use them, drawing built-up letters, script exercises, making layouts, and poster design are all covered with illustrations given as a guide.

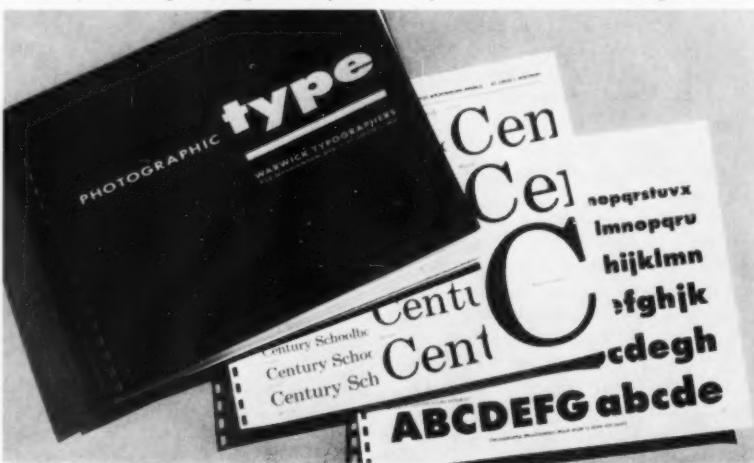
Editing The Small Magazine

By ROWENA FERGUSON (THE INLAND PRINTER Book Department. \$4.85).

Each step in producing a small magazine is outlined in detail both for the editor who does the whole job himself and for the editor who can delegate part of his work. The importance of knowing the interests of the publication's readers, of planning material and efficient scheduling of work are emphasized.

Part one covers the technical editorial functions including laying out the pages, processing the manuscripts, and obtaining photographs. The subject of part two is the executive responsibilities of the editor which include establishing editorial pol-

Photographic Type book containing over 900 type styles and sizes available for photographic composition is offered by Warwick Typographers, Inc., 920 Washington Ave., St. Louis 1, Mo., for \$10. Each page shows one Fotosetter type style with text and display face showings from 4-, 6-, or 9-point to 36-point for most faces. Characters in each size font are listed. Also shown are display faces in 42- to 180-point. Reproduction quality possible with Fotosetter composition, versatility, availability of direct proofs, negatives or positive transparencies, and other advantages are listed



icy, design of the book, and maintaining a suitable relationship with the readers.

Penrose Annual, Volume 52, 1958

Edited by ALLAN DELAFONS (THE INLAND PRINTER Book Department. \$11.85).

This year's annual is the first to be edited by Allan Delafons, successor to R. B. Fishenden who died during the preparation of last year's edition. On the whole it seems not to have suffered from the change, with its usual collection of well printed full-color reproductions, examples of typography, layouts, and photographic illustrations.

The general section contains articles of interest on such topics as "L'Ecole de Lure" which is an annual gathering of typographers who discuss the future of typography, "Trend and Taste in English Typography," by David Thomas, "Advertising Art in an Atomic Age" by Paul Peter Piech, "Graphic '57" by Charles Rosner, and others.

Inserts of color printing on newsprint illustrate technical items on newspaper ROP color in the technical section of this book. Other topics include "Filmsetting for Letterpress Printing," "Electronic Color Correction," "Bank-Note Engraving," and "The Fluffing of Litho Papers."

Frank Preucil of the Lithographic Technical Foundation has contributed a chapter on color correction and there are several other aspects of printing covered by authorities in the field.

Printing And The Allied Trades

By R. RANDOLPH KARCH (THE INLAND PRINTER Book Department. \$4.15).

This is the fourth edition of this book. It has been revised to bring up to date all the material for the teacher and student of the graphic arts. All the aspects of print-

ing including its history, composition, commercial job printing, layout, lockup, presswork, ink, engraving, and paper are covered in detail. Printing buyers and those engaged in advertising and journalism as well as printing apprentices may find this book of value.

Ken Butler's Layout Scrapbook

By KENNETH B. BUTLER, GEORGE C. LIKENESS, and STANLEY A. KORDEK (THE INLAND PRINTER Book Department. \$4.10).

No. 5 in a series of handbooks on publication layout, this booklet is intended as a source book to aid editors, and as a companion to Handbook No. 3, "101 Usable Publication Layouts." The sample layouts, both with and without illustrations, are applicable to a number of editorial uses.

Unfortunately, the coarse screen of the halftones gives a flavor of the past to this publication and the light body type discourages reading it.

The Paper Year Book

(Davidson Publishing Co., 405 E. Superior St., Duluth 2, Minn. \$10.)

Additional material and revised articles from last year's volume are contained in this 1958 edition. Subjects covered include data on fine papers and printing papers, wrapping paper and paper products, military packaging, paper markets, charts and tables of weights and sizes of papers, manufacturers' addresses, and other items.

Graphic Arts Directory

(Graphic Arts Directory, 1537 W. 11th St., Los Angeles 15.)

This directory contains a comprehensive listing of letterpress and offset printers, typesetters, engravers, bookbinders, and many other related graphic arts industries located in the Los Angeles area. This is the seventh edition, published at the beginning of this year.

Glossary Of Packaging Terms

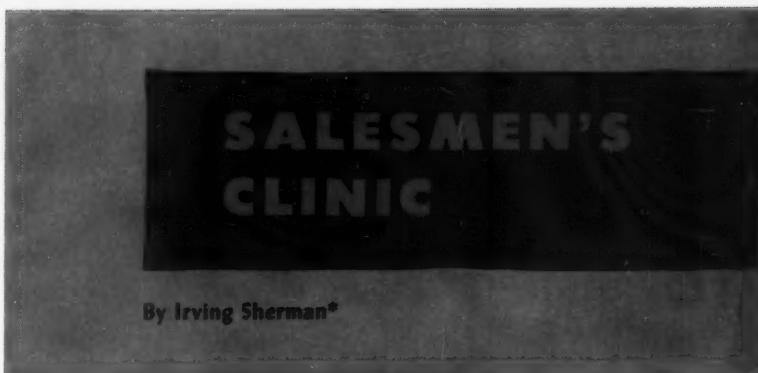
(Packaging Institute, Inc., 342 Madison Ave., New York 17. \$6.75 each, \$5.95 for five to nine copies, \$5 for ten or more.)

Standard definitions of the trade terms commonly used in packaging are given in this second edition containing 323 pages, including an appendix on container dimensions and test procedures.

Layout File

By HARRY B. COFFIN (Direct Mail Advertising Association, Inc., 3 E. 57th St., New York 22. \$2.50 to members, \$5 to nonmembers).

Here are 64 pages of ideas for shape, arrangement and format of booklets, envelopes, folders, house magazines, self-mailers, and other direct mail material. More than 1,300 sketches ranging from announcements to yearbooks are indexed under 300 headings.



Selling Isn't All Talk

I knew J. G. when I sold advertising specialties in New York. We worked for the same company, contacting industrial users in the lower downtown area.

J. G. was especially good in "making with the words" as the "hep" crowd puts it. J. G. knew the answers. He could tell you how to open the sale, how to make the presentation, and how to close. Every detail would be filled in; nothing would be omitted. J. G. could make it sound very good. When you listened to him, it sounded like a million dollars and you got the impression that J. G. made every cent of it.

The fact was J. G. was a flop as a printing salesman. He may have known how to sell and what it takes; but it was soon clear that he didn't know much about how printing should be sold.

J. G. would not part from the idea that salesmanship, *per se*, had nothing to do with a product. To him selling meant applying a sort of apparatus externally to what had to be sold. Salesmanship was a sort of gadget which, when correctly fitted to a product or service, caused sales to flow in volume. It wasn't bad for a picture; but to J. G. the projection had the unshakable property of an incontrovertible truth.

It did not occur to J. G. that sales were made to people. People represented variants; they had printing needs, for example, that were never stratified, never stable. Hence, you could not think of selling printing along mechanical lines. You could not think of it as external to the product or of people buying printing solely because the printing salesman had a good technique. It ran deeper and was far more complex than this.

J. G., for example, lumped everything together. In selling to a small storekeeper he would use the same approach as when he tried to sell to an advertising director. He'd use the same opening, the pres-

*Mr. Sherman has had much experience as editor of several trade publications. He has also had experience selling printing. His articles are based on problems he has actually handled.

entation, even his language would be the same. He would "sir" the small storekeeper as frequently as he would the advertising director until the storekeeper would cringe at the unwanted display of respect; while the advertising director, at the tenth "sir," would flash him hard stares which indicated that "enough was enough."

J. G.'s concept of printing was quite naive. He didn't see the difference between selling a direct mail "come-on" and a calendar, selling an anniversary journal and an announcement of a new plant. The main thing, as he saw it, was to get "fustest with the mostest," to quote a low price and promise quick delivery.

J. G. made sales and could make an impression where the knowledge of printing wasn't too great. But where the buyer insisted on serif width, die cuts, fine paper, J. G. didn't do so well. It wasn't that he didn't know about these points; he did, of course. He just hadn't made it a habit of stressing it. After all, wasn't quick delivery and a low price, the be-all of maximum sales?

I liked J. G. because he liked to sell; he had the knack. Yet he could get me awfully mad because he refused to grow. To him being a salesman was not much different from being an actor or even a trickster. J. G. couldn't see that salesmanship was not a game but a profession; it was a skill like dentistry or engineering; and you had to master basics, methods, not trickery. No salesman makes sales out of his head. If he was a printing salesman, he had a duty if only to self-survival, to learn the whys and wherefores of printing. He was bound to learn and study what the benefits in each case of printing demand might be.

J. G. no longer sells printing. The last I heard of him he was doing missionary work for a beer distributor—and is probably good at it, too. But J. G.'s mode, his curious opaqueness goes on. Salesmen may be seen in the printing industry who, like J. G., forget about values, about benefits. They, too, will be "fustest with the mostest"—sans good sense, sans repeat business, and as befell J. G., sans profit for himself or his boss.

THE SPECIALTY PRINTER

Food Package Hang-Tags Create Printers' Market

- Tags are used as merchandising aids at point-of-purchase to spark sales
- Printers seeking such business must be careful in choice of prospects
- Here are some examples of how hang-tags are used on specialty foods

The Rothchild Printing Co., New York City, is cashing in on a market which offers opportunities for other specialty printers.

"There's an increasing demand for hang-tags on food packages," said Herbert E. Rothchild of the Tag Division. "They are used as merchandising aids at the point of purchase and can be just as helpful in selling high-quality foods as in sparking appliance and apparel sales. People want to know what's in a fancy food item, how to use and keep it. If there's something historic, romantic or otherwise interesting about the origin of the food, they like to know it."

"Increasing use of re-usable containers is playing a part in the popularity of hang-tags. Women don't like to damage a container when removing the label to make the container usable for other purposes. Tags removed before they become soiled may be kept for reference—menu suggestions, recipes, reordering information," Mr. Rothchild said.

Printers seeking such tag business should be selective in their choice of prospects. "Tags are not adapted for use on all food products," according to Mr. Rothchild. "They don't belong on staples or on all types of fine food specialties. They should be used when it is desirable to attract the shopper's attention and make him (usually her) read; when there is something special about the product that can be discovered by reading; or when the container is the re-use variety. In such cases a well-designed, attractive tag may mean the difference between slow and highly successful sales."

Here are some hang-tag examples:

Meat—Wilson & Co. uses a variety. Some approximate the shape of the letter

Here are some noteworthy uses for tags other than for food packaging. One firm uses tag affixed to its letterhead, others use tags on their wearing apparel with samples of material used

"W" which is outlined in color along the border. Others carry this slogan, "The Wilson label protects your table." Die-cutting, too, in the shape of the state of Minnesota, in red with a blue border, white lettering, and a suggestion of a map of Albert Lea, the town where Wilson's plant is located. Tag for a line of pre-cooked hams is an eight-page booklet, silver cover, red and orange design and lettering, dark red attachment cord. Printed information on carving, caring for and how to serve the ham. Recipes, of course.

Two For Each Package

Teas—Heublein's Ming brand comes in beautiful pots. Two gold and black lacquered cardboard tags with embossed lettering. Rectangular tag carries copy de-

signed to impart a distinctive air to the package and provide company name information. Circular tag, replacing label, identifies and describes the type of tea. Pot sizes and styles vary. Tags are applied in uniform fashion, one to the handle, the other to the spout, with a silken cord running from one to the other across the top of the teapot.

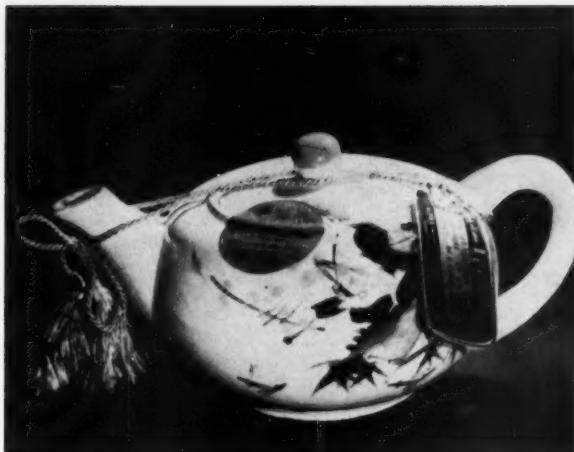
Tags Are Eye-Catchers

Specialty foods—H. G. Norton Co., Mamaroneck, N.Y., food broker, uses tags as eye-catchers, informational pieces, and built-in sales literature for sparking sales:

Maple syrup—Line drawings of Sugar-bush Farm sap-flowing-time scenes. Tags attached to handles of pottery jugs. The buyer feels the price is justified when the tag tells her how the syrup was made and the re-use value of the jug—fill it with water, add a bit of charcoal and grow ivy in it.

Marmalade—Tags for Blueberry Hill Farm brands are accordion-fold leaflets





Gold and black lacquered tags with embossed lettering are used on Heublein's Ming Brand Tea pots to make package more attractive to customers; they provide more business for specialty printers.



At right above are number of specialty products, all of which use special labels and hang-tags for identification



Special tags are applied to tea pots with silken cords tied to handle and to spout to give product luxury air. At right above: special hang-tags are used by Wilson & Co. on specialty meat products



about 1½ inches square. The bottom fold is attached to the container. The shopper pulls it out, reads about the farm and suggestions for serving the product. Leaflets for three brands identical in format, but printed in different colors. Each recommends the other two brands.

S&V Co. Consolidates Territories Under Albany, N.Y., Branch

Sinclair & Valentine Co., a division of American-Marietta Co., has consolidated three New York State territories under its Albany branch. Tony Nickolaus, previously Buffalo sales representative, has joined the Albany sales staff and is covering Syracuse and Rochester as well as Buffalo. He is co-author of the book, *Economics of the Printing Ink Industry*.

S&V's Dayton, Ohio, branch will move in August to a new and larger building at 3914 Dandridge Ave. O. G. Fricke, the branch manager, and Carl Harris, heading the Sinvaco Chemical Division, will continue with the company in their present capacities.

Specialty Printers Merge

Acquisition of the Cheltenham Press by Big G Press has combined two large printing houses in New York City which specialize in services for the real estate and building fields.

Irving Gray, president of Big G, announced that Cheltenham operations, including its directory of more than 2,000 apartment house plans, have been reorganized under a new corporation, Select Realty Register, Inc., headed by his son, Stephen Gray. Operations have been combined in the Big G plant, which produces brochures and floor plans for close to 90 per cent of all apartment and office buildings erected in metropolitan New York in recent years.

ABS Announces Name Change

American Business Systems, Philadelphia, manufacturer of business forms and tabulating cards, has recently announced that the company will be known as American Business Systems, Inc.

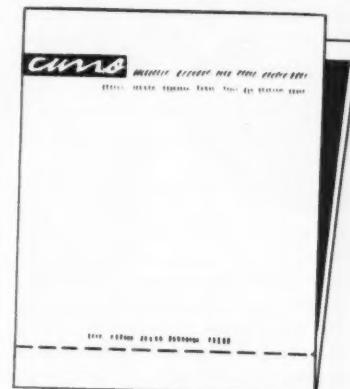
Snap-Out Letterheads New Idea In Business Forms

A customer of the Clark Printing Co. in Kansas City, Mo., recently came into the office to order some snap-out letterheads, similar to business forms of a simple nature. Since Clark was not familiar with such letterheads, the company decided to suggest them to other customers through its *Newsletter*. The copy ran like this:

"Stop and think how many times a day one or more girls in your office takes a letterhead, carbon paper, and a second sheet and jogs them into the typewriter in preparation for writing a letter. The snap-out letterhead with all carbon and copies attached in one unit eliminates the necessity of having to buy carbon paper, second sheets and letterheads in three separate units. These letterheads can be lithographed or letterpressed so that they will look exactly like the ones you are now using. The stub is at the bottom so the girls can detach them easily."

"We suggest you give this some serious thought. It is bound to be a money saver for you. Give us a ring and we'll work out the details for you."

Snap-out letterheads speed stenographer's work



**WHAT'S
NEW?**

IN EQUIPMENT AND SUPPLIES

Single-Color Job Offset Press

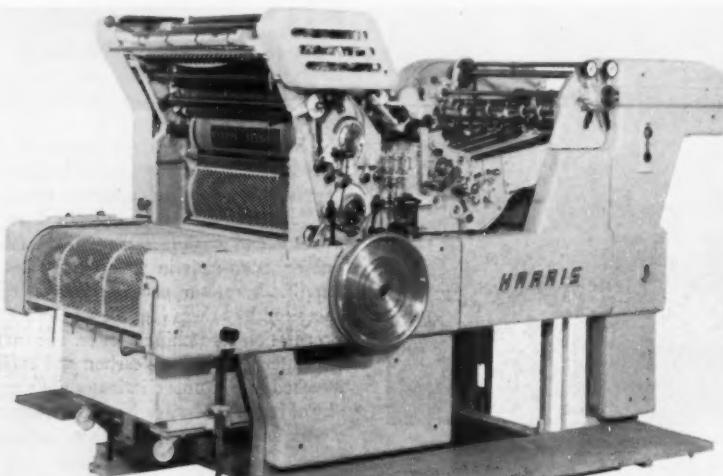
A single-color 20x26-inch offset job press has been developed by the Harris-Seybold Co., a division of the Harris-In-totype Corp. According to the manufacturer, the Model 126 is the smallest press to offer Harris feed-roll register. The feature, according to the producer, gives high quality at great net production speeds.

Designed as a job press, the Harris Model 126 will handle stock sizes from

four form rollers. The water ductor can be controlled from the minimum to the maximum limits of the press.

The manufacturer claims that an improved delivery mechanism allows for accurate jogging of the pile from the first to the last sheet. All printing units and major feeder adjustments are easy to reach.

For information: Harris-Seybold Co., 4510 E. 71st St., Cleveland 5.



Harris single-color offset press with feed-roll register handles stock from 9x12 to 20x26 inches

9x12 inches through 20x26 inches, including cover stocks, at speeds up to 8,000 impressions per hour. The press is suitable for multiples of 6x9 inches, 8½x11 inches and 9x12-inch bleeds.

Other features of the machine include a center separation feeder, graduated scales which help to position stock and side guides, and an electronic trip that the company claims is effective on the complete stock range of the press and detects for early, late, crooked or absent sheets. The Harris stream feed controls the sheet from the feeder pile to the registering mechanism.

The manufacturer also claims that the on-the-fly side guide adjustment, feed-rolls, and the Harris corrugating bar assure accuracy of register. The press has the Harris Key Register System built into it.

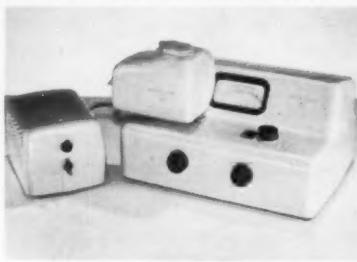
According to Harris-Seybold, the multiroll inker gives coverage of a 19½x25½-inch printing area. The press is also equipped with five vibrating rollers and

Spectronic Color Analyzer

A color analysis instrument which gives readings in per cent reflectance of inks, paints, dyes and other products has been developed by the Bausch & Lomb Optical Co. The new instrument consists of a Spectronic 20 spectrophotometer and a reflectance attachment.

The Spectronic Color Analyzer projects a spot of light which gives readings of various sized samples. For large samples

Bausch & Lomb Spectronic color analysis device



the measuring aperture cover swings out of the way. A trichromatic chart allows conversion of the reflectance readings to standard C.I.E. trichromatic values.

According to the manufacturer, the measuring reflectance system is designed so that fading, chipping or staining of the interior surface of the product being measured will not affect the accuracy of the readings.

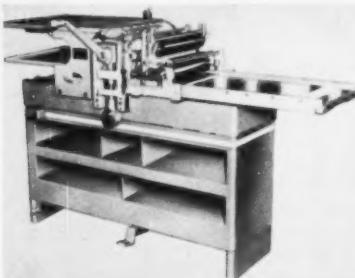
A positive voltage regulation is provided by a specially developed power supply which operates, without fluctuation, on 50 or 60 cycles.

For information: Bausch & Lomb Optical Co., Rochester 2, N.Y.

Challenge Proof Press

A proof press, called the Model 20 GP, designed both as a repro press and as an aid to printers in the premakeready and color register proofing of platen and small cylinder press forms, has been developed by the Challenge Machinery Co.

According to the manufacturer, the unit, which takes forms up to 19½x23½ inches, features a type-high bed for repro



Challenge proof press for forms to 19½x23½ inches. It includes adjustable micrometer front and side guides for close register proofs, automatic impression trip and gripper release and automatic power inking.

Another application of the press, according to the producer, is the making of duplicator and offset press plates by the direct image proofing of letterpress forms.

For information: Challenge Machinery Co., Grand Haven, Mich.

Fox River Cotton Paper

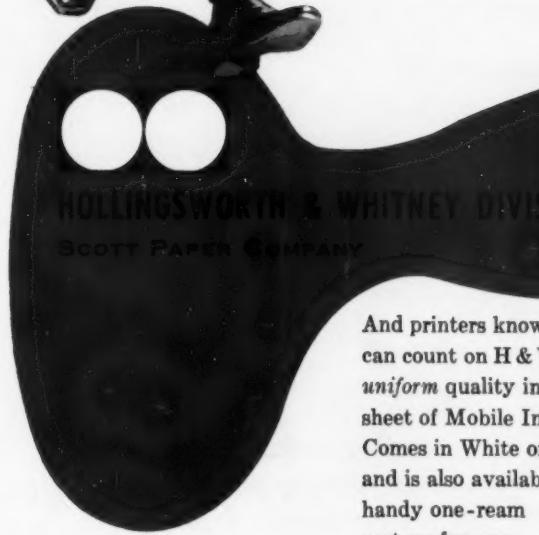
Fox River Laid, a 25 per cent cotton paper designed for business stationery use, has been introduced by the Fox River Paper Corp.

For information: The Fox River Paper Corp., Appleton, Wis.

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CALIFORNIA	LOS ANGELES SAN FRANCISCO SAN FRANCISCO	Kirk Paper Co. Seaboard Paper Co. Wilson-Rich Paper Co.		NEW YORK NEW YORK NEW YORK NEW YORK NEW YORK NEW YORK NEW YORK NEW YORK ROCHESTER ROCHESTER	
COLORADO	DENVER PUEBLO	Dixon & Co. Dixon & Co.		NEW YORK NEW YORK NEW YORK NEW YORK NEW YORK NEW YORK NEW YORK ROCHESTER ROCHESTER	
CONNECTICUT	HARTFORD NEW HAVEN	Rourke-Eno Paper Co., Inc. Rourke-Eno Paper Co., Inc.			
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GEORGIA	ATLANTA	Dillard Paper Co.	OHIO	CINCINNATI CINCINNATI CLEVELAND COLUMBUS DAYTON TOLEDO	The Johnston Paper Co. Merchants Paper Co. Gascon Paper Co. Scioto Paper Co. Hull Paper Co. Paper Merchants, Inc.
IDAHO	BOISE	Dixon & Co.			
ILLINOIS	CHICAGO CHICAGO CHICAGO CHICAGO CHICAGO CHICAGO CHICAGO ROCK ISLAND	Atwood Paper Co. Empire Paper Co. Hobart Paper Co. McIntosh Paper Co. Messinger Paper Co. Parker, Schmidt & Tucker Paper Co. James White Paper Co. C. J. Duffey Paper Co.	OKLAHOMA	TULSA	Beene Paper Co.
INDIANA	FT. WAYNE INDIANAPOLIS INDIANAPOLIS INDIANAPOLIS	The Milcraft Paper Co. The Chatfield Paper Corp. Indiana Paper Co. C. P. Lash Paper Co.	PENNSYLVANIA	PHILADELPHIA PHILADELPHIA PHILADELPHIA PITTSBURGH YORK YORK	W. B. Killhour & Sons, Inc. Schwartz & Co. Whiting-Patterson Co., Inc. Chatfield & Woods Co. W. B. Killhour & Sons, Inc. The Mudge Paper Co., Inc.
IOWA	DES MOINES DES MOINES	Birmingham & Prosser Co. Western Newspaper Union	RHODE ISLAND	PROVIDENCE	Narragansett Paper Co.
KANSAS	WICHITA WICHITA	Southwest Paper Co. Wertgame Paper Co.	SOUTH CAROLINA	COLUMBIA	Epes-Fitzgerald Paper Co.
KENTUCKY	LOUISVILLE LOUISVILLE	The Rowland Paper Co. Southeastern Paper Co.	TENNESSEE	MEMPHIS NASHVILLE	Louisville Paper & Mfg. Co., Inc. Dillard Paper Co.
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MARYLAND	BALTIMORE BALTIMORE BALTIMORE	Bradley-Reese Co., Inc. The Mudge Paper Co. Stanford Paper Co.	VIRGINIA	NORFOLK RICHMOND	Epes-Fitzgerald Paper Co. Virginia Paper Co., Inc.
MASSACHUSETTS	BOSTON BOSTON BOSTON BOSTON SPRINGFIELD	Andrews Paper Co. Century Paper Co. Colonial Paper Co. Tileston & Hollingsworth Co. Rourke-Eno Paper Co., Inc.	WASHINGTON, D.C.		Barton, Duer & Koch Paper Co. Stanford Paper Co. Virginia Paper Co.
MICHIGAN	DETROIT DETROIT GRAND RAPIDS LANSING	Chope-Stevens Paper Co. The Union Paper & Twine Co. Grand Rapids Paper Co. The Dudley Paper Co.	WISCONSIN	APPLETON GREEN BAY MILWAUKEE MILWAUKEE OSHKOSH	Woezl Brothers, Inc. Steen-Macek Paper Co. Sensenbrenner Paper Co. Wisconsin Paper & Products Oshkosh Paper Co.
MINNESOTA	MINNEAPOLIS MINNEAPOLIS MINNEAPOLIS MINNEAPOLIS ST. PAUL	Butler Paper Co. C. J. Duffey Paper Co. Minnesota Paper & Cordage Co. The Paper Supply Co., Inc. Anchor Paper Co.	NEW YORK	NEW YORK NEW YORK	EXPORT ONLY Moller & Rothe, Inc. Fred C. Strype, Inc.
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MISSOURI	KANSAS CITY SPRINGFIELD ST. LOUIS ST. LOUIS ST. LOUIS	Wertgame Paper Co. Wertgame Paper Co. Beacon Paper Co. Birmingham & Prosser Co. Tobey Fine Papers, Inc.			
MONTANA	BILLINGS	Dixon & Co.			
NEW HAMPSHIRE	CONCORD	C. M. Rice Paper Co.			
NEW JERSEY	HACKENSACK NEWARK TRENTON	Garfield Card & Paper Co., Inc. Central Paper Co. Central Paper Co.			
NEW MEXICO	ALBUQUERQUE	Dixon & Co.			

TEAR ALONG THIS LINE AND KEEP FOR FUTURE REFERENCE



HOLLINGSWORTH & WHITNEY DIVISION
SCOTT PAPER COMPANY

Continuous Form Collator Introduced By Hamilton

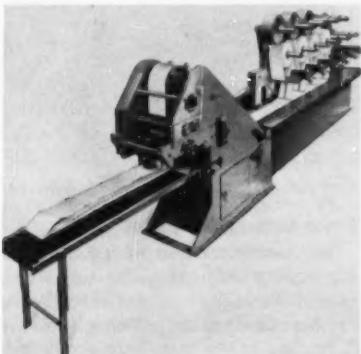
A zigzag folding continuous forms collator, designed to fold up to 30,000 six-part 8½-inch forms per hour, is currently being manufactured by the Hamilton Tool Co.

The collator uses paper rolls with a maximum diameter of 21 inches and a maximum width of 15 inches. It also uses nonprocessed 15x15 carbon rolls. According to the manufacturer, the device can also be used with processed carbon.

Gluing stations are provided to apply glue to one or any number of webs up to the capacity of the machine. It also has interchangeable cross perforating units which perforate through paper webs and carbon in one operation.

The inclined zigzag folding unit is adjustable for folded lengths between 5½ and 11 inches. The producer claims that folded forms are delivered to a low-speed belt conveyor of sufficient length to permit the operator to remove the folded forms in the pack quantity desired.

For information: Hamilton Tool Co., 900 Hanover St., Hamilton, Ohio.



Hamilton collator folds 30,000 forms per hour

Disposable Dampening Sleeve

Dis-Cover, a knitted, chemically-imregnated, disposable dampening sleeve, originally designed for use over molleton form rollers, can also be used over any built-up rubber water form roller, according to Van Son Holland Ink Corp., distributor for the product. It is made in 15 sizes and is available in rolls of 12-yard lengths.

For information: Van Son Holland Ink Corp., Mineola, N.Y.

Heat Seal Paper Label

Nashua Corp. has introduced a heat seal label paper called Imac Tex. According to the manufacturer, Imac Tex attaches to a fabric with a warm iron, has ten times the label pull of gummed labels and will withstand flexing and rough handling. Nashua claims paper peels easily.

For information: The Nashua Corp., Nashua, N.H.



Plate-Mate equipment consists of printing frame, sinks, and stripping, dot etch and utility tables

Robertson's Line Of Plateroom Equipment

Robertson Photo-Mechanix, Inc., has announced the development of its line of Plate-Mate plateroom equipment. One of the units available is a floor-type printing frame which has a floating hinge mechanism which increases blanket wear, according to the manufacturer, and gives even pressure on all areas of the plate.

Robertson claims that a single actuating lever locks the top and bottom sections of the frame together and also turns on the pump. A vacuum safety device prevents tilting the frame before contact of

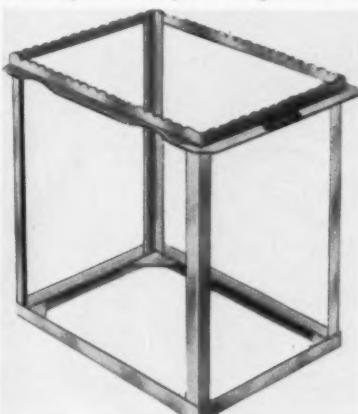
Processing Hanger Rack

A stainless steel processing film hanger rack has been developed by Leedal, Inc. The rack holds 14 8x10-inch hangers or 19 5x7 hangers at one time. The top of the rack is notched so that the hangers rest at equally spaced points to keep the films from coming in contact with each other.

The rack fits into standard 8x10 tanks.

For information: Leedal, Inc., 2929 S. Halsted St., Chicago.

Processing rack holds up to 19 hangers at a time



the plate and negative is accomplished. The frame will accept work from a minimum thickness of one-half inch.

The Plate-Mate line of sinks consists of utility, developing, temperature-controlled and darkroom types. Type #316 heavy-gauge, acid-resistant stainless steel is used on all models.

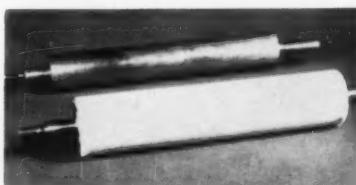
Two types of stripping tables are available, tilting and nontilting. Both styles are equipped with either machine chrome plate or stainless steel straight edges.

Other devices in the Plate-Mate line are an ink-up and utility table, and a series of stainless steel dot etch tables.

For information: Robertson Photo-Mechanix, Inc., 7440 W. Lawrence Ave., Chicago 31.

Polyethylene Ink Roll Covering

A polyethylene covering for ink rolls has been developed by the American Agile Corp. According to the producer, the polyethylene is chemically inert. This fea-



Length of the polyethylene-covered roll (front) is 14 inches, covering is ¼-inch thick. Roll at rear is steel roll as it appears prior to the covering

ture, plus the dense nature of the material, the manufacturer claims, promises longer service than rubber-covered rolls.

When it is necessary to remove the original surface, a conventional lathe can be used to renew the printing surface.

For information: The American Agile Corp., P.O. Box 168, Bedford, Ohio.

Four Photographic Films

Four photographic films designed to meet registration problems of color separation and correction have been added to the Du Pont line of photo products. The films each utilize Cronar polyester photographic film base.

Cronar Pan Litho film is a high-contrast panchromatic litho emulsion on a .004-inch polyester base. The producer claims that the film has good size-holding characteristics, lies flat, dries quickly and has durability. It may be used for highlight masks, halftone separations and for halftone direct separations.

Cronar Transparency Color Separation Negative film is a continuous tone, high-speed, medium contrast, fully panchromatic emulsion on a .007-inch polyester base. It is used for indirect separation from transparency and reflection copy.

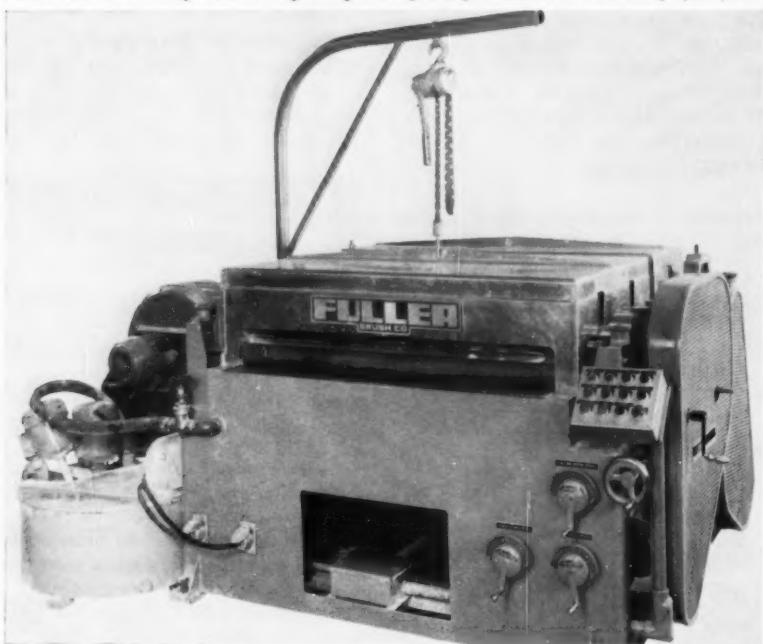
Cronar Reflection Color Separation Negative film is a camera-speed, moderately high contrast, continuous tone, fully panchromatic emulsion on a .007-inch polyester base. Its uses include separation negatives of opaque or reflection copy and separations from transparent copy.

Cronar Pan Masking film is a camera-speed, medium contrast, panchromatic emulsion on a .004-inch polyester base. It may be used for color corrector masks in indirect separation of transparent copy or for camera masks in direct separation of reflection copy.

The films are all available in standard sheet sizes and dimensions through 30x40 inches.

For information: E. I. du Pont de Nemours & Co., Wilmington, Del.

Fuller Brush Co. brushing machine for graining and regraining aluminum and zinc lithographic plates



80

Venus Medium Regular

Venus Bold Regular

Venus Regular is now available in four weights

Venus Regular Type Face

Bauer Alphabets, Inc., has announced the addition of Venus Regular to its family of Venus Extended and Condensed faces. The Venus Regular will be available in four weights: light, medium, bold and extrabold.

For information: Bauer Alphabets, Inc., 235-247 E. 45th St., New York 17.

Printable Cloth Tape

A high tensile tape called Permacel 685 has been developed by Permacel-LePage's, Inc. According to the producer, Permacel 685 has a plastic-coated cotton cloth backing and will take letterpress, flat-bed, rotary or analine printing.

The manufacturer claims the tape's rubber resin-based adhesive, which is white in color, has a high resistance to heat and moisture. The tape has been designed for use as printed wire markers on card stock, for labels or signs on card stock and printed labels in roll form. The tape has a tensile strength of 65 pounds per inch. It is available in white or yellow, with other colors available upon request.

For information: Permacel-LePage's, Inc., New Brunswick, N.J.

Cady Dial Micrometer For Checking Thickness

A dial micrometer for checking and comparing thicknesses of cellophane, polyethylene, papers, foils, tissues, sheet stock and coated materials, has been developed by the E. J. Cady Co.

The instrument, called the Cady 10,000 Micrometer, is graduated in one-tenth of one-thousandth of an inch, with a thickness capacity of fifty-thousandths. The micrometer consists of a cast base with a four-inch throat, finished in gray enamel. The anvil shaft is coil-spring loaded with compensation for uniform pressure from the $\frac{1}{8}$ -inch diameter anvil. The dial is shielded by beveled plate glass. All exterior fittings are chrome-plated and interior parts are made of stainless steel.

For information: E. J. Cady & Co., 630 N. Harlem Ave., River Forest, Ill.



Micrometer for checking, comparing thicknesses

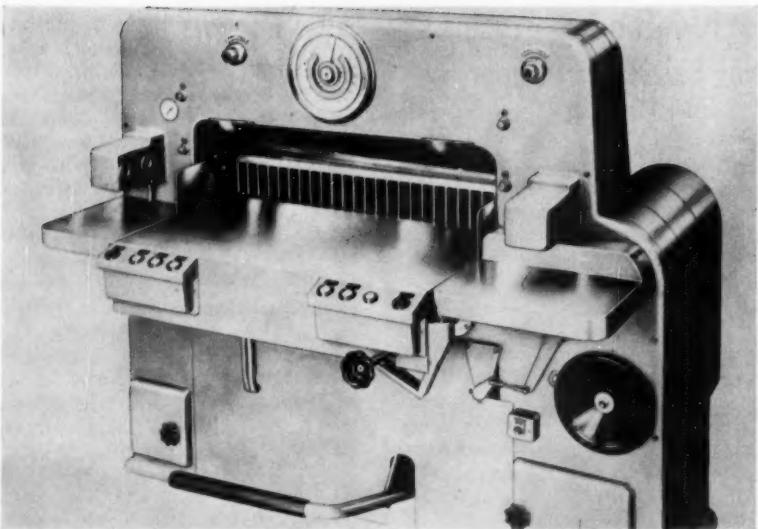
Brush Graining Machine

A brushing machine for graining and regraining aluminum and zinc lithographic plates has been developed by the Machine Division of the Fuller Brush Co. According to the manufacturer, the machine imparts fine grain on every plate, removing practically no metal from the surface of the plate. The fine grain produced reduces the amount of water required in the press and the uniformity in grain minimizes water control problems.

A pumice and water solution is pumped onto the flat sheets as they are conveyed through the machine by means of rubber-covered feed rollers. Two cylindrical brushes pumice-scrub one side of the plate, while a third brushing station scrub-rinses both sides. The plate then passes through an air squeegee which dries both sides. Full-size new aluminum plates can be grained, according to the producer, within two minutes while zinc surface plates may be regained in three passes in less than five minutes.

The manufacturer also claims that new metal will not warp after the brush graining and the plates will remain as flat after processing as they were prior to graining.

For information: Fuller Brush Co., Machine Div., Hartford 15, Conn.



The Printax 36-inch high-speed paper cutter made in West Germany has hydraulic clamp pressure unit

Printax High-Speed Paper Cutter

The Printax, 36-inch high-speed paper cutter, made in West Germany by Karl Otto Machine Works, has been introduced in the United States by Amsterdam Continental Types and Graphic Equipment.

The device is fitted with a Robert Bosch hydraulic clamp pressure unit that per-

mits variable pressure adjustment and touch-and-clamp action which brings the clamp into contact with the stock before pressure is applied.

The Printax is also equipped with Cyclodrive, a gearless knife drive which operates without noise, according to the distributor. Safety features of the cutter include a two-channel photoelectric cell barrier which stops the knife motion when any object is placed near the cutting area, plus two-hand control of the knife stroke. Controls are grouped at the front of the machine. A combination of fixed and moving scales permits the setting of cuts from the front of the machine.

Amsterdam claims that the Printax is built with anti-friction bearings in all rotating parts, requiring no lubrication. A back gauge with two-speed forward motion and semi- and fully-automatic paper feed is also available.

For information: Amsterdam Continental Types and Graphic Equipment, Inc., 268 Fourth Ave., New York 10.

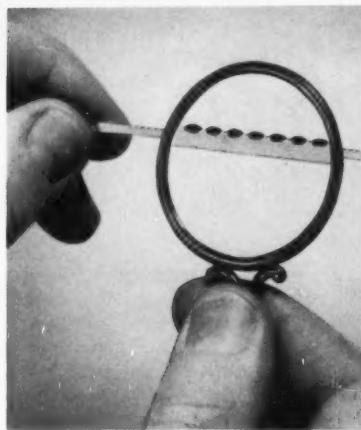
Automatic web guiding device utilizes "pinch roller" application to keep web moving in straight path

Snap-Out Perforator For Offset Press Use

A scoring and perforating device designed for printers and lithographers, called Litho-Snap, is being marketed by the H. S. Boyd Co. The product, designed for use on offset presses, is a steel perforating strip that produces three cuts to the inch for a snap-out perforation.

The Litho-Snap is applied to the impression cylinder with adhesive and polyester tape. According to the producer, it may be used on any offset press equipped with a positive delivery system.

For information: H. S. Boyd Co., P.O. Box 5014, Tulsa, Okla.



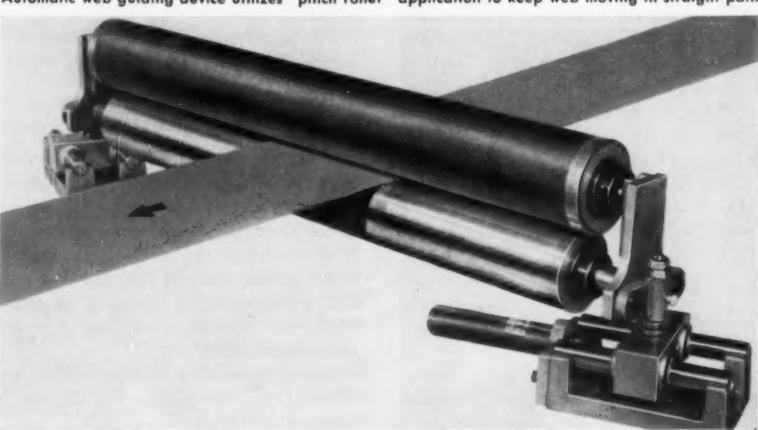
Litho-Snap perforator for use on offset presses

Web Guiding Device

A new application in automatic web guiding has been announced by Fife Manufacturing Co. Utilizing a "pinch roller" application of the patented Fife Cambering Rollers, a web moving in a straight path can be guided accurately without flexing the web or in any way disturbing its longitudinal register.

This assembly can be installed in a horizontal path or in any other plane.

For information: Fife Manufacturing Co., P.O. Box 878, Oklahoma City, Okla.



Offset Wipe-On Process

A wipe-on process for negative offset plates has been introduced by RB & P Chemical and Supply, Inc. Known as Premium Wipe-On, the process is claimed to work consistently with grained plates of both zinc and aluminum. According to the manufacturer, the Premium Wipe-On does not require a pretreated or presensitized plate. Plates can be regrained and reused with the process.

For information: RB & P Chemical and Supply, Inc., 1640 N. 31st St., Milwaukee 8, Wis.

Hydraulic Bending Machine

A hydraulic bending machine for cutting dies for use on printing presses has been developed by the J. A. Richards Co. The machine's hydraulic pump is driven by a 1½-hp, 110-v universal motor. The machine bends steel stock up to $\frac{3}{16} \times 2$ inches.

A handle controls forward or reverse action. An adjustable hand lever posi-



Device for bending dies used on printing presses

tions the dies for correct gap. The maximum opening on the device is four inches. The stroke is one and one-half inches and the minimum closing between the heads is two inches.

The manufacturer supplies 26 dies with the machine which measures 17x28x42 inches.

For information: J. A. Richards Co., 903 N. Pitcher St., Kalamazoo, Mich.

Raised Printing Powders

Embossograph Process Co., Inc. has announced the development of two raised printing powders: EPCO Crystal Clear high gloss raising powder and EPCO Dull Tone raising powder.

According to the producer, the Crystal Clear is a colorless transparent powder which is applied to the wet printed sheet producing raised printing or thermography. The manufacturer claims that the Crystal Clear will not change or darken the base color of the ink.

The Dull Tone powder, according to the manufacturer, was developed to hold extra fine lines without bleed or distortion to simulate fine engraving.

For information: Embossograph Process Co., Inc., 3720 14th Ave., Brooklyn 18, N.Y.

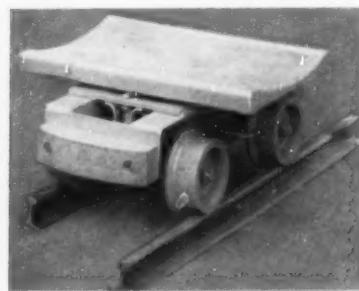
Swivel-Top Roll Truck For Delivery Of Paper

A flat wing, swivel-top paper roll truck for delivery of paper to web-fed printing presses has been developed by the Easton Car and Construction Co. With the swivel-top truck the paper roll can be turned to the correct loading position. The truck is designed to carry a 3,200-pound roll 40 inches in diameter.

The top turns on a 13-inch diameter ball race turntable. A foot-operated pedal which can be used from either side actuates a spring tension locking device which locks the swivel at every 180 degrees of turn. The truck is 16x30½ inches. The running gear consists of 6-inch diameter wheels with Timken bearings in the hubs mounted on 1½-inch axles. The track gauge is 12 inches.

According to the manufacturer, trucks of the same design can be built in other capacities and in different sizes to handle larger or smaller rolls.

For information: Easton Car and Construction Co., Easton, Pa.



Swivel truck handles 3,200-pound paper rolls

Deposit Receipt Envelopes

Bank deposit receipt envelopes are currently being marketed by Northern States Envelope Co., Inc. The envelopes are offered in both end-side opening voucher and open-side wallet flap styles. Space is provided for bank imprint and advertising messages. Deposit receipt cases are furnished in red rope stock of green, blue, goldenrod, tan and scarlet plate and embossed fibers.

For information: Northern States Envelope Co., Inc., 300 E. Fourth St., St. Paul 1, Minn.

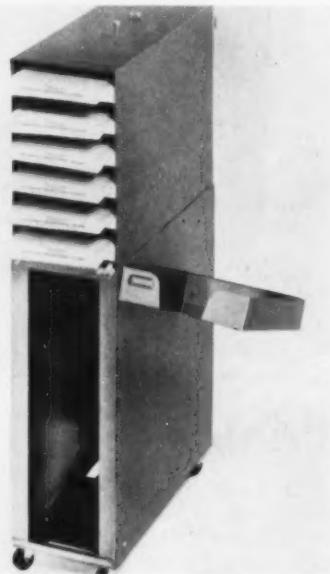
Paper Knife Finish

A surface finish developed by Simonds Worden White Co. will be used on its standard paper and veneer knives. Called Mirro-Keen, the finish was designed for mills converters and printers with cutting and trimming knives. The manufacturer claims that the finish increases the number of cuts between grinds and improves over-all knife life.

For information: Simonds Worden White Co., 1101 Negley Pl., Dayton 7, Ohio.

Genie Automatic Collator

An all-steel automatic collator that accepts sheets from $5\frac{1}{2} \times 8\frac{1}{2}$ inches to $8\frac{1}{2} \times 14$ inches has been marketed by the Howard Williams Co. Called the Genie, the collator is equipped with six bins, each



Collator takes sheets from $5\frac{1}{2} \times 8\frac{1}{2}$ to $8\frac{1}{2} \times 14$

having a capacity of two inches of paper. The machine, according to the manufacturer, will gather from any number of bins—two to six, and will gather duplicate sets three-up and triplicate sets two-up.

The receiving bin is removable and is adjustable for a flat work surface. The collator has rubber casters to move the machine if desired.

For information: Howard Williams Co., 625 W. Jackson Blvd., Chicago 6.

Inductrol Printing Press Drive

A fully-automatic Inductrol dc drive for printing presses is now available from General Electric Co. The manufacturer claims the drive is suited for application on medium-size presses and similar installations where motors ranging from 40- to 100-hp are used.

The adjustable speed drive utilizes an induction voltage regulator and silicon rectifiers to operate a standard Kinematic dc motor from an ac power source.

For information: General Electric Co., Schenectady 5, N.Y.

Double-Circuit Heating Unit

Star Parts, Inc. has announced the development of its double-circuit heating unit for 208 v. The same type of heater was previously manufactured for 110 and 220 v. The new design replaces both types of crucible heaters in Linotype electric pots.

For information: Star Parts, Inc., 2 S. Main St., South Hackensack, N.J.

Increase Gatherer Size

The Macey Co., a subsidiary of the Harris-Intertype Corp., has announced the increase in the size range of its standard high-speed, heavy-duty side gatherer. The machine now handles material from 3x5 inches to 13x20 inches.

Macey also claims that the new models of the gatherer will feed stock as light as 20-pound single sheets as well as 64-page signatures without resetting the gripper or transfer mechanism. The manufacturer claims that set up time on the gatherer has been reduced to less than one minute per station for a complete size change. The gatherer is now offered in 17 different standard models.

For information: Macey Co., 5350 W. 130th St., Cleveland 30.

Deep-Etch Table Coating

The Douthitt Corp. has announced the development of a coating for its down-draft deep-etch table. The surfacing process, called Fibrabon, is claimed by the manufacturer to be resistant to acid and alkali. Douthitt claims that it will not check, crack, sag or peel.

For information: Douthitt Corp., 680 E. Fort St., Detroit 26.

Two Italian Display Faces

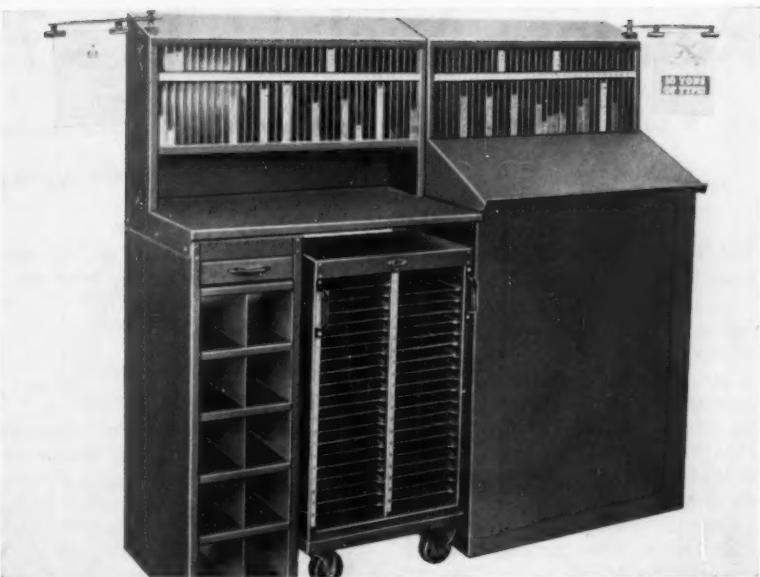
Fontanesi and Augustea, two decorative display faces designed and manufactured by Societa Nebiolo of Turin, Italy, have been released in the United States by Amsterdam Continental Types & Graphic Equipment, Inc.

Augustea, a capital-letter face, is available in regular and open styles. It follows, according to the distributor, the forms and proportions of the Roman stonecut characters of the period of Augustus. It is available in the regular style in 13 sizes, including a small and large 6-point, 8-, 10-, 12-point small, 12 large, 14-, 16-, 20-, 24-, 28-, 36- and 48-point, and in 6 sizes of open face: 16-, 20-, 24-, 28-, 36- and 48-point. All sizes are on American point body.

Fontanesi, also a capital-letter face, is an ornamental, baroque floral letter, combining a dark, heavy center stroke with light outline decorations. It is available in a range of sizes from 10- to 60-point, on Amsterdam point body.

For information: Amsterdam Continental Types and Graphic Equipment, Inc., 268 Fourth Ave., New York 10.

AUGUSTEA
AUGUSTEA INLINE
FONTANESI



Publishers seven-foot makeup cabinet made by Foster has accommodations for 24 full-size type cases

Foster Publishers Makeup Cabinet

A seven-foot Publishers Makeup cabinet is currently being marketed by the Foster Manufacturing Co. The working top of the left-hand section is flat, while the top of the right section is sloping. Both are designed for correcting or making up of forms.

The table has eight storage bins, each 5½ inches wide and 5¾ inches deep. An open 18¾-inch shelf at the bottom is intended to provide foot room at both the front and the back.

At the back of the table is a type cabinet accommodating 24 full-size type cases. According to the manufacturer, two over-

PermaFlat Gummed Paper

Dennison Manufacturing Co. is currently marketing its PermaFlat gummed paper. The manufacturer claims the gumming closely matches the expansion and contraction of the paper and is an unbroken, nondusting gumming which allows the gummed side to be printed. According to the manufacturer, a slight tint and soft sheen make the gumming distinguishable from the ungummed side.

PermaFlat is available in white English finish in 50-pound stock and in Super-calendered white in 55-pound stock.

For information: Dennison Manufacturing Co., Framingham, Mass.

Augustea and Fontanesi are two display faces cast by Societa Nebiolo, Turin, Italy, and distributed in the United States by Amsterdam Continental Types and Graphic Equipment, New York

head material storage units hold seven inches of slugs and three inches of leads in all measures from 6 to 45 picas. A copyholder is attached to each material storage unit. The over-all size of the table is 84x24x63.

For information: Foster Manufacturing Co., 13th & Cherry Sts., Philadelphia 7, Pa.

Slide Valve Camera Back

A slide valve vacuum back has been developed for the Camera Lucikon Model D-Lux 18. This is available as an accessory item with or without the vacuum pump and motor. The back accommodates five film sizes from 4x5 inches to 12x18 inches.

For information: M. P. Goodkin Co., 24 Beach St., Newark 2, N.J.

A. F. Nolan (l.), vice-president, Nolan Corp., and C. R. Edwards, Nolan sales manager, inspect Nolan two-ton remelt furnace which features the newly designed Partflow MFS temperature control



Readers Acclaim IP's 75th Birthday

- Subscribers to *The Inland Printer* generously offer their congratulations on its Diamond Anniversary
- Many readers have grown up with the magazine, exemplifying growth of the industry in general

Best Wishes On 75th Birthday From Former Printer Of IP

As an old friend and a long time subscriber, the W. F. Hall Printing Co. extends its best wishes on the 75th anniversary of your fine publication. In those years it has indeed well served our industry. In our company each issue of THE INLAND PRINTER is very promptly routed to 16 of our key people. From them it fans out to many others.

Until changes in our equipment made it impractical, it was for many years our privilege to print THE INLAND PRINTER. We were proud of this association. It is our sincere hope that the magazine will long continue its important service to our great printing industry.

—Alfred B. Geiger, president and general manager, W. F. Hall Printing Co., Chicago, Ill.

Reader Since 1898 Finds IP Chief Source Of Information

Congratulations upon THE INLAND PRINTER's having completed 75 years of service to printers all over the world. I became a reader of THE INLAND PRINTER with the issue of April, 1898 and have been one of its regular readers and students ever since, never missing a number. For me THE INLAND PRINTER has been and always will be "The Leading Trade Journal of the World in the Printing and Allied Industries." I can truthfully say that THE INLAND PRINTER has been my chief source of information and inspiration. Without the IP I never would have achieved the small success that I have enjoyed.

—O. R. Thompson, O. R. Thompson, Blotters, Xenia, Ohio

Reading IP Since 1899

Congratulations on your 75th Anniversary. I have been a reader of THE INLAND PRINTER since 1899. Later on I subscribed to a number of other printing magazines and continued reading all of them, but I finally settled on THE INLAND PRINTER as being the most helpful.

—J. F. Tucker, Tucker Printing Co., New Philadelphia, Ohio

Splendid Job Of Printing

You are putting out a splendid magazine. I don't seem able to get along without it, for every time my subscription runs out I manage to scrounge up the "jack" to renew it. I think your magazine is a splen-

did job of printing, as it should be. I hope to be around for your 100th Anniversary issue.

—Steve L. Watts, Front Royal, Va.

Was Reading The Inland Printer Before Finishing High School

Congratulations and best wishes on your 75th Anniversary. I am an oldtimer as far as being a reader of THE INLAND PRINTER is concerned. I started taking the IP before I was graduated from high school and have always felt in close touch through the years because I attended a short course at Iowa State College, Ames, in 1916 conducted by J. L. Frazier.

Many things have had appeal for me through the years: Frazier's reviews, the department on Linotype composition and mechanics, the questions and answers on proofreading and proper form, the new equipment department, etc.

IP has a man-size job to cover the graphic arts so that it will meet the needs of the big shop as well as the small. I feel it has done a remarkable job.

—G. Wiley Beveridge, publisher, Williamsburg Journal-Tribune & Williamsburg Shopper, Con., Williamsburg, Va.

First To Sense Printing Growth

Our warm congratulations on THE INLAND PRINTER's 75th Anniversary celebration and best wishes for the future. THE INLAND PRINTER has been my No. 1 paper in the printing industry. A long time ago it led the way in reporting significant events in America's fast-develop-

ing printing industry. It pioneered in effective typography and fine printing.

In my judgment you were the first periodical in the field to sense that printing would be the great industry it is today. THE INLAND PRINTER may be proud of its leadership in the past 75 years and I'm sure it will accept its responsibilities that will come in the next 75 years.

—Cyrus S. Fleck, president, Mack Printing Co., Easton, Pa.

Questions On Good Typography Ably Answered Every Month

In October, 1913, 45 years ago this coming fall, I subscribed to THE INLAND PRINTER. From that day until this it has been much more than just another magazine. In our home and in the graphic arts shop where I have worked it has been a symbol of all that is best for the craft. In the very first issue I received I found that here was the help I needed in my efforts to produce good typography. Through the constructive and analytical articles on job composition my questions on the principles which make good typography "tick" were ably answered month after month.

In my humble opinion, through such men as F. J. Trezise and J. L. Frazier, with their constructive articles on the principles of typographic display, THE INLAND PRINTER has been and still is the greatest force in this country for the creation of intelligent, beautiful typography. I am happy to see that under the able direction of Wayne Harsha the leadership of THE INLAND PRINTER as a schoolmaster of printers, as well as in all its other aspects, is being maintained at a high level.

—Ralph T. Bishop, Professor of Graphic Arts Emeritus, Colorado State College, Greeley, Colo.

Congratulations On 75th

Congratulations on your 75th Anniversary and your once-in-a-lifetime celebration of the occasion.

—Wm. C. Huebner, Huebner Laboratories, Mamaroneck, N.Y.

Inspiration For Advancement

A 75th Anniversary is an epochal period in the life of a publishing organization. Please accept our congratulations and best wishes for the continued success of your valuable publication.

We have just celebrated our 50th Anniversary and we are glad to say that THE INLAND PRINTER has been a source of inspiration in both technical knowledge

Business Card Contest

Readers of THE INLAND PRINTER, and especially those who submitted entries in the recent Business Card Contest will be interested to know that all entries are now in the hands of the judges. Announcement of the winners will be made as soon as judging has been completed and the votes tabulated. Names of winners and reproduction of the top entries will appear in the September issue of THE INLAND PRINTER. Special work on IP's Diamond Anniversary Issue has prevented analysis of entries by the staff to get them ready for the judges until now.

and in the advancement of the printing industry.

—A. Colish, president, A. Colish, Inc., Mount Vernon, N.Y.

Excellent Typography, Practical Suggestions Aid Firm's Growth

I have been a religious and devoted reader of THE INLAND PRINTER for the greater part of the last half century. As letterpress printers we have endeavored to keep abreast of the times and your publication has certainly been a marvelous help in that direction. Its typographical excellence and many practical suggestions have been most beneficial and have assisted greatly in our firm's development.

THE INLAND PRINTER has made a real contribution in the graphic arts field in Canada as well as in the United States. Here's hoping it may long continue to provide the excellent service on which we have come to rely so confidently.

—C. V. Charters, chairman of the Board, Charters Publishing Co. Ltd., Brampton, Ontario, Can.

IP Articles Source Of Reader's Production Control System

Good luck in your coming 75 years. We've been satisfied subscribers of THE INLAND PRINTER for some years. It has been especially valuable to me in many ways. I find it more readable, interesting and valuable than any of the other national printing trade magazines.

Several of the articles have been of direct, practical benefit. For instance, our production control system is actually a combination of a couple systems suggested in IP articles (plus remnants of our old system, altered to fit our needs).

—E. James Tippett, secretary, Toledo Printing Co., Inc., Toledo, Ohio

Every Department Head Subscribes

Very best of wishes to you on the celebration of your 75th Anniversary. It would be impossible to set down in detail the help that THE INLAND PRINTER has been to us, but I believe our increased subscriptions are a demonstration of what we think of THE INLAND PRINTER. Every department head receives a subscription as do some of their subordinates.

—Charles Rosenberg, president of Rose Printing Co., Tallahassee, Fla.

Serves As Guide For New Plant

For a great many years THE INLAND PRINTER has been read by many members of our staff—both production and sales. A few years ago when we were planning this large new plant, we referred to many articles in THE INLAND PRINTER pertaining to plant layout, flow of work and other associated details. It is a great pleasure to wish THE INLAND PRINTER congratulations on its 75th Anniversary.

—H. A. Gerlach, vice-president, I. S. Berlin Press, Chicago



IP Stimulates Reader's Desire To Learn More About Typography

I have been a subscriber to THE INLAND PRINTER for more than 30 years and a reader for almost 40. My interest dates back to 1918 when I discovered some copies around the country newspaper shop where I worked after school hours. Type faces and their spacing and arrangement were brought to my attention in its pages. I developed a desire to learn more about typography.

Personally, the Specimen Review has meant more to me than other features. The special inserts which were a feature of the 1920's are missed but times change and budgets must be met. Your slogan for this special year, "Looking Ahead in Our 75th Year," indicates that further changes are to come to keep in step with a rapidly changing graphic arts field.

—Glenn M. Pagett, Indianapolis

Served With Distinction

My congratulations to THE INLAND PRINTER in your 75th year. You have served our industry with distinction, have been a good teacher to both management and the craftsmen. It is this leadership that makes one look forward to each issue

knowing that he will gain much to enhance his knowledge.

I have been with you as a reader for 35 years. May the next quarter of a century bring you to the 100th year with success.

—John G. Gerken, management consultant, Long Beach, Calif.

One Of Finest Trade Journals

We would like to take this opportunity to tell you that our people consider THE INLAND PRINTER one of the finest trade publications in industry today. Please accept our best wishes for many more years of continued success.

—Robert H. Berkowitz, vice-president, Central Paper Co., Newark, N.J.

Up-To-The-Minute Information

We feel that THE INLAND PRINTER is the top magazine in its field. It has always been first with its presentation of up-to-the-minute information on all the phases of the graphic arts industry. THE INLAND PRINTER has been invaluable to us in our everyday operations as well as our long range planning program. Our sincere congratulations to you on your 75th Anniversary.

—J. V. Burnham, Sorg Printing Co. of Texas, Houston

MONTH'S NEWS

Devoted to timely items concerning men and events associated with printing. Copy must reach editor by 15th of month preceding issue date



New officers and directors of the Portland Division of the Oregon Printing Industry seen at their recent meeting are (seated, l. to r.) president, James McCulley, Agency Lithograph Co.; secretary, Robert Dahlstrom, Glass-Keystone Press; treasurer, Wayne Taylor, Pacific Color Plate Co.; vice-president, Del Snider, Taylor & Co.; (standing, l. to r.) past president, DeWitt Peets, the Daily Journal of Commerce; director, Milton E. Bell, Abbott, Kerns & Bell Co.; director, Henry J. Krist, Sweeney, Krist & Dimm Co., and the general manager of the Oregon Printing Industry, Glen W. Cruson



The New York Club of Printing House Craftsmen was the host of Olof Fridman, Masterprint, Fridman's Boktryckery AB of Stockholm, Sweden, at a recent meeting. Seen at the meeting are (left to right) N.Y. Craftsmen's second vice-president, Anthony Ferrara, Arco Manifolding Co., Inc.; Craftsmen's secretary, Louis A. Cropolis, American Type Founders; Craftsmen's president, Charles J. Felten, Messenger of the Sacred Heart; immediate past president, Kendal Slade, United Board and Carton Co.; Mr. Fridman; past president Edward Blank, now associated with New York Employing Printers Association, and past president of the New York Craftsmen's club, Louis Van Hanswyk, Lou Van Typographers

No signs were needed to identify Benjamin Franklin in the "You Auto Buy Now" parade staged in Greater Miami area recently. Larry Bondy, sales manager, Southern Paper Co., Miami, resembles Ben Franklin so closely that small children watching the parade were heard to yell, "Hey, it's Benjamin Franklin." Dressed in 18th century costume, Mr. Bondy rode in Printing Industry of Miami's vehicle



Eastern Conference Draws 200 To Atlantic City

The Eastern Seaboard Conference of the Graphic Arts Industry, staged on May 1-3, drew a higher-than-average attendance of some 200 company and association executives in Atlantic City.

Responsibilities of management was the theme of two morning meetings, leaving afternoon and evening hours open for the annual inter-city golf tournament, entertainment for the ladies, and a cocktail party prior to a dinner-dance.

Chairing the business sessions were Elmer Pusey, business manager of Judd & Detweiler, Inc. of Washington, D.C., and Arthur H. Kinsley, the president of Printing Industries of Philadelphia.

John B. Joynt, the New York Central System vice-president for management planning, stressed management development as today's challenge to the printing industry. Management's responsibilities relating to supervisory personnel were detailed by Willard E. Brown, assistant vice-president of Judd and Detweiler. What's happening on the labor scene was reviewed by A. H. Raskin, national labor consultant of the *New York Times*.

How management should use facts to improve profits was the subject assigned to Peter Becker, Jr. of the Arrow Press. Speaking as a consultant on accounting and costs for Printing Industry of America, he analyzed PIA ratio figures representing average company experience and emphasized the need for management to use them as yardsticks for measuring their own financial operations and end results.

3M Sues Harris-Intertype Corp.

Minnesota Mining & Manufacturing Co., St. Paul, Minn., has brought a patent infringement suit against Harris-Intertype Corp., Cleveland, and its subsidiary, Lithoplate, Inc., of El Monte, Calif. The suit was filed in U.S. district court in Chicago. In it 3M charges the defendants with infringing upon its patent on presensitized lithographic printing plates. Harris-Intertype officials said they believe the suit is "without substance," and that they plan to contest it.



AMERICAN TYPE FOUNDERS

ISSUE NO. 3

ELIZABETH, NEW JERSEY

New ATF Typesetter offers photomechanical text and tabular composition at surprisingly low cost



The newest, and *by far the lowest-cost* system for setting text and tabular matter on film is the ATF Typesetter, recently introduced by American Type Founders, and now in full production at the Elizabeth plant.

The ATF Typesetter system is photomechanical—in other words, operates by a simple optical system and electro-mechanical devices—and consists of two compact, portable desk-top machines: a Keyboard Unit and a Photographic Unit. The low-cost models now available produce text and tabular material quickly and efficiently on film or photographic paper—ready for direct use in making offset, relief or gravure plates.

Type faces available

The type faces available for use

on the ATF Typesetter are adaptations of popular text and small display faces, and meet all requirements for readability on general commercial work.

Composition produced on the ATF Typesetter is definitely superior to that available from other low-cost cold composition methods in use today—and the ATF machines are far more flexible, offering a variety of type faces, plus highly automatic operation.

Faces available include romans and italics, gothics, and several weights (light and bold, for example) in some styles. Sizes available now run from 5 pt. to 12 pt. Larger sizes are also in preparation.

Operating advantages

After the copy to be set has been typed on the Keyboard Unit, and

the tape cut simultaneously, the tape can be used any number of times to produce the type on film in the Photographic Unit. If you want to change the face or the size, the same tape can be used. (When changing size, of course, the width of the lines will vary according to the size used.) Once a tape is cut, any number of duplicate tapes can be made automatically on the Keyboard Unit.

Corrections can be made at almost any stage in the operation of the Typesetter. Characters or lines may be deleted and re-typed while the first tape is being cut. If proofreading reveals an error after the tape is completed, a duplicate tape can be made with the correction inserted manually at the proper place. Or a line or paragraph can be reset and spliced in the original tape. A stop code can be

Here's how the ATF Typesetter works:



Copy is typed on Keyboard Unit, producing perforated tape...



...which automatically activates Photographic Unit...



...transferring type images from plastic disc onto film or paper.

(cont'd from page 1)

punched in the tape, which will automatically stop the Photographic Unit, permitting the operator to insert heads or processing instructions by using the keyboard on this second unit. Corrections or changes can also be spliced in the film or photographic paper, as well.

The *Keyboard Unit*, which is basically an electric typewriter with modifications and additional code keys, perforates a "common language" tape and at the same time produces a typewritten proof of the copy. Line justification, quadding for flush right or left composition, and centering of copy are handled by proper codes punched in the tape by the operator. These operations do not show on the typewritten proof, but are automatically incorporated in the finished product by the Photographic Unit. Justification is normally done with word spacing, although it is possible to insert letter spacing when it is required. Entire lines or individual letters may be deleted during the original keyboarding, if corrections are necessary.

Photographic Unit operates automatically

The punched tape produced on the Keyboard Unit is fed into the "reader" unit on the Photographic Unit, and all the operations called for by the tape are carried out by this unit automatically.

Heart of the ATF Typesetter system is the vinyl plastic disc on the Photographic Unit. This disc carries two complete fonts of type—such as roman and italic, light and bold, etc.—of the same point size. An optical projection system produces a transparent positive film from the negative characters on the disc.

Line spacing or leading is controlled automatically on the Photographic Unit. It is not necessary to prepare a new tape to change leading between lines.

A manual keyboard on the Photographic Unit permits direct composition of unjustified composition—or insertion of heads, captions, or production messages. A stop code key on the Keyboard Unit can be used to stop the Photographic Unit automatically for any additions or corrections to

be made manually.

Standard lithographic films and photographic papers, and standard developing chemicals and supplies are used. Up to 40 feet of film or 25 feet of photographic paper can be carried in the film magazine. The roll can be severed and the film receiver removed for developing the exposed portion at any time.

Speed and production

Keyboard speed is limited only by the skill of the operator. The Photographic Unit operates at 130 characters per minute. A qualified typist with a good understanding of commercial typographic requirements can easily master the system with about one month's intensive study.

On straight text composition, the ATF Typesetter speed compares favorably with most hot metal machines. On tabular matter, the Typesetter is faster and more versatile by far.

Prices, terms, demonstrations and availability

Demonstrations of the new ATF Typesetter are made in ATF's New York Branch, by appointment only. Should you wish to attend, write or call the Main Office in Elizabeth (200 Elmora Avenue; telephone Elizabeth 3-1000).

The two machines comprising the ATF Typesetter sell for \$13,760—F.O.B. Elizabeth, N. J. Type discs cost \$112.50 each. Under ATF's liberal finance plan, you can purchase this equipment for approximately \$3500 down and take 36 months to pay the balance.

At present, deliveries of the Typesetter are being made only in the Northeastern section of the country. Reservations are being made, however, for all other areas—on a certified priority basis. Your ATF Representative has complete details.

ATF *reports to the Printing Industry*

by Jan van der Ploeg, Sales Manager, Type Division

Craw Modern, ATF's newest type face—a multipurpose letter reflecting contemporary design



Jan van der Ploeg joined ATF in 1949, as Assistant Manager of the Type Division, and in 1954 assumed full charge of ATF's type activities. One of his first projects after his appointment as head of the Type Division was the establishment of ATF's extensive type dealership network.

Mr. van der Ploeg also has the responsibility for the development of new type designs and worked closely with Mr. Freeman Craw during the design and cutting stages of the Craw Clarendons and Craw Modern.

He is a member of the Type Directors Club, the Typophiles, the Society of Typographic Arts and a member of the Board of Directors of the American Institute of Graphic Arts.

We feel that versatile Craw Modern is directly in step with the spirit of modern design. This

new face may be the solution to a search that has been going on in the typographic field for the past few years—to give a contemporary touch to many types of printing—from simple announcements to elaborate brochures. The new face is available in 6, 8, 10, 12, 14, 18, 24, 30, 36, 48, 60 and 72 point sizes.

Craw Modern is a broad, round "modern" (typographically speaking) letter. It has style but not eccentricities, is elegant without being precious, is fresh and new without being freakish. Above all, it is normal and expressive of the modern age. It is ideally suited for use with current industrial or graphic designs based on modern shapes and forms. Craw Modern's unquestionable normalcy allows it to function well in such designs, and its "established norm" makes it suitable for the widest variety of layouts.

Designed by Freeman Craw

Craw Modern was designed by Freeman Craw, Art Director of Tri-Arts Press, New York. One of America's prominent graphic artists, Mr. Craw has won many national awards for his distinctive work. He is a leading designer

with as well as *of* type. Other popular ATF faces by Freeman Craw are Craw Clarendon and Craw Clarendon Book. He has also completed drawings for Craw Modern Bold, to be announced by ATF in the near future.

Commenting on the new face, Mr. Craw pointed out that Craw Modern is expressive of our times because the forms which make up the shapes and counters of the letters closely parallel design forms used in modern architecture and industrial design. Also, Craw Modern's control of thick and thin strokes identifies the type with the extreme contrasts of black and white and dark and light seen so frequently in present day photography, illustration, and general design.

Available through ATF Type Dealers

As with all ATF faces, Craw Modern will be sold by authorized ATF Type Dealers only. All Dealers now have a full inventory of the new face on hand, and thus will be equipped to supply the trade with this latest ATF accomplishment. Your local dealer can supply you with complete price information.

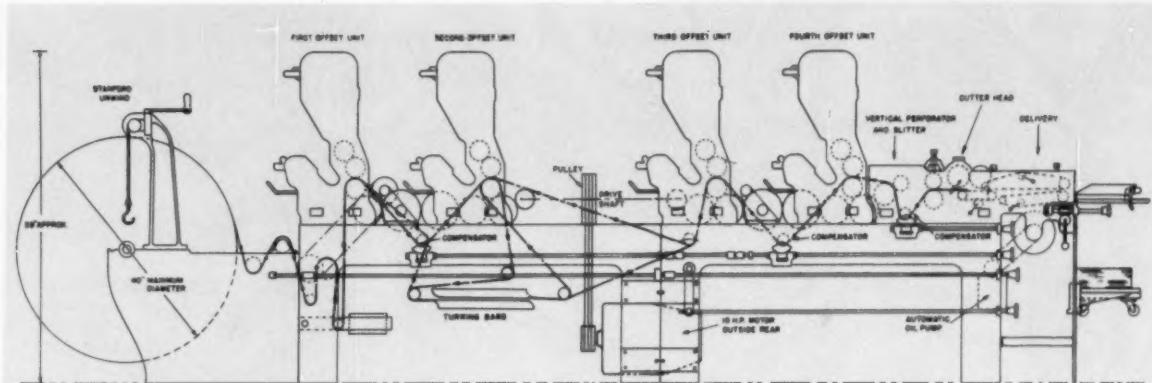
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Production Tips

Now...four-color printing on 11 x 17" jobs at 25,000 sheets per hour



Four-color Green Hornet—ATF's newest high-production job press for profit-minded printers

Imagine having a press in your shop which can produce 25,000 and more 11 x 17" sheets per hour—printed four colors on one side, two colors each side, or three on one side and one on the other! Such a press is now a reality. ATF has installed the first *four-color* Green Hornet in a lithographic plant—and more are on the way.

The new four-color ATF Green Hornet is a tremendous profit-maker for the printer who can keep it busy on 5½ x 8½", 8½ x 11" and 11 x 17" jobs including simple business forms, let-

terheads, form letters, place mats, shopping guides, menus, package inserts, etc.

This press can even produce four-color process work with good commercial register at speeds which often exceed the guaranteed 25,000 sheets per hour (which is equivalent to 100,000 impressions per hour on a sheet-fed press). With the proper inks, stock, plates and pressmanship, a competent Green Hornet operator can achieve hairline register on process jobs.

The four-color Green Hornet,

like the standard two-color Green Hornet, prints from a roll and delivers cut sheets. Slitting and perforating units are standard equipment. A new combination numbering and imprinting unit is now available from ATF for both presses (optional equipment), further increasing the versatility and profit potentials of these two high-speed job presses.

Ask your ATF Representative (Web or Sheet Division) for complete details.

ATF

American Type Founders • 200 Elmora Avenue • Elizabeth, N.J.

Branches

ATLANTA, GEORGIA	728 Spring Street N.W.	Trinity 3-1663
BOSTON 10, MASSACHUSETTS	273-285 Congress Street	Liberty 2-8625
CHICAGO 6, ILLINOIS	519 West Monroe Street	Franklin 2-1188
CINCINNATI, OHIO	20 East 9th Street	Cherry 1-2037
CLEVELAND 14, OHIO	1530 East 19th Street	Main 1-1787
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PHILADELPHIA 2, PENNSYLVANIA	210 North Broad Street	Locust 7-0470
SAN FRANCISCO 2, CALIFORNIA	360 Golden Gate Avenue	Graystone 4-0262
ST. LOUIS 3, MISSOURI	1931 Washington Avenue	Chestnut 1-2757

In the Rocky Mountain States:

A. E. Heinsohn Printing Machinery and Supplies	Tabor 5-8251
DENVER, COLORADO	1443 Blake Street
ALBUQUERQUE, NEW MEXICO	5231 Central Avenue West
PHOENIX, ARIZONA	1828 West Jefferson Street
SALT LAKE CITY, UTAH	246 West First South Street

First International Typographic Design Seminar Held

By Margaret Reynolds

The first International Typographic Design Seminar played to capacity audiences of eastern designers and art directors in Silvermine, Conn., and New York on April 26, 28 and 29. Panelists in the conference sponsored by the Type Directors Club of New York included designers from England, Italy, the Netherlands, Germany, Japan and the United States.

The first session began at the Silvermine Guild Art Center, with Will Burtin, designer and art editor of *Scope*, serving as chairman. Other panel members were Herbert Spencer from England, editor of *Typographica*; Bruce MacKenzie, editor, *IBM Journal of Research and Development*; Max Huber, Swiss designer and art director; Ottl Aicher, designer and professor in the "New Bauhaus," Germany; W. Sandberg, director of the Stedelijk Museum in Holland; Yusaku Kamekura, designer and art director from Japan; and Anatol Rappaport, semanticist and director, School of Mental Health, University of Michigan.

Among the points emerging from the discussion were these:

Typography hasn't caught up with the new photomechanical processes. Herbert Spencer felt that offset, even more than photocomposition, would have a very profound effect on future type faces. He deplored the avalanche of the photographic types but thought they would be weeded out like the 19th century display faces.

Type faces now have to be designed for the electronic computer as well as for human readers. Bruce MacKenzie disclosed that IBM currently has about eight designers preparing sans serif and other simplified faces for the data processing machine. He urged designers to enter this field if forthcoming computer faces were not to be simply "engineered."

The convention control committee for the 39th annual convention of the International Association of Printing House Craftsmen in Detroit, Aug. 10-13, poses pleasantly for the camera and discusses the details of the convention. From left to right they are R. Robert Knox, A. Ted Annen, and John Albert



Seen at International Typographic Design Seminar were (l. to r.) W. J. H. B. Sandberg, director, Stedelijk Museum, Amsterdam, Holland; C. B. MacKenzie, editor, IBM Journal of Research and Development; Will Burtin, art director, designer

Modern Japanese design has more in common with the West than with the ancient Japanese art. There are two reasons, said Yusaku Kamekura: The traditional arts and crafts, crystallized in the middle ages, don't lend themselves to modern industrial applications; and the design movement itself originated with the Occupation, got its impetus when Japanese artists became fascinated with the G.I.'s K rations, which represented Western design to them.

Today's typical reader is the man who "reads and runs." In advertising typography, newspaper and magazine styles will continue to dominate over the more leisurely book format. Panelists agreed that designers should turn their attention to timetables, labels and manuals.

The conference scene shifted April 28 and 29 to New York City and the World Affairs Center for the United States. Displays of European and Japanese work accompanied the meeting, along with winning entries in this year's Type Directors Club competition.

Swelling the American contingent on the program were six designers: Freeman Craw, Egbert Jacobson, Noel Martin, Lester Beall, Ladislav Sutnar and Cipe Pineles. Also added were R. Hunter Middleton, design director, Ludlow Typograph Co., and Anthony van der Tuuk, president, Amsterdam Continental Types and Graphic Equipment, Inc.

There was considerable talk, pro and con, on the need for new type faces. Earlier, W. Sandberg had held that the present range of faces was ample for any designer. Mr. van der Tuuk disagreed, saying that even a revival such as Clarendon required basic restyling for modern reproductive processes. Mr. Middleton saw no reason for regarding the current abundance of faces as a hindrance to good design. From the variety on the market designers could choose what they want and forget the rest.

Mr. Jacobson noted that 89 of the 195 typographic designs exhibited were used in direct mail. This he found significant because, except in the minds of advertising executives, there should be no difference between the typographic appeal of mass circulation magazine and direct mail advertising.

Mr. Martin, reviewing his designing experience which had its start in printing plants, was less interested in personal style than in solving specific problems "to make end results good one after another." He advised study of traditional and modern typographic ideas to find better ways for making type workable, smooth, clear and distinct.

"Natural solutions to graphic problems come from within, not from without," said Mr. Craw. "The printing designer's job is much closer to that of the custom tailor than to the ready-to-wear department. The fast pace of business may force a designer to repeat and perhaps to experiment less than if he had more time. But it is better to repeat a good solution, if it fits, than to be poorly original. Too much emphasis is placed on being different, not enough on quality and appropriateness. Designers will not need to resort to clichés if they apply to their work understanding, fitness, integrity, independent thinking, creative energy, and simply allow the problem to offer the solution."

Champion Considering New Plant

Champion Paper and Fibre Co. of Hamilton, Ohio, is considering the formation of a subsidiary company which would be a pulp and paper plant costing over \$30-million. The new firm would be located near Fairfield, Calif., 60 miles from San Francisco, and would be called the Shasta Pulp and Paper Co. Capacity would be at least 300 tons a day and about 600 persons would be employed.



Alumni Seminar And Management Conference Held

By Gyan P. Madan

Carnegie Institute of Technology, Pittsburgh

More than 200 executives attended the April 17-19 alumni seminar and management conference staged for industry sponsors at the School of Printing Management, Carnegie Institute of Technology, Pittsburgh, Pa.

Robert O. Ferguson, president, Amasco Division, H. B. Maynard & Co., Pittsburgh, discussed operations research as a management technique. He called such research the application of mathematical procedures, principles and logic to business problems for giving decision makers better information. Operations researchers should not overlook realistic problems relating to such areas as sales planning, cost cutting and personnel.

Harry L. Waddell, *Petroleum Week* and *National Petroleum News* publisher, stressed the value of executive development through reading business magazines. Trade journal reading must be stimulated because it "promotes new ideas and reduces the amount of telling and teaching" needed for executive development to occur.

"Subscription is the cheapest price you will have to pay," said Mr. Waddell.

"Subscribe to every magazine and run your company's ads in them. Pay half the subscription, let the employee pay the rest, and for one year until you are sure that the employee is interested."

First feature of the alumni seminar was a showing of the "Production 5118"

J. M. Morehouse Named H-S Used Machinery Manager

John M. Morehouse has been appointed merchandising manager of used machinery for the Harris-Seybold Co., a division of the Harris-Intertype Corp. In the newly-created post Mr. Morehouse will coordinate the sale of trade-in equipment for Harris-Seybold in the United States and Canada. His offices will be located at the company's general offices at 4510 E. 71st St., Cleveland 5. For the past ten years Mr. Morehouse has represented Harris-Seybold in its central district sales and service offices. He is a member of the International Association of Printing House Craftsmen and was a Fifth District representative. Mr. Morehouse helped form several new Craftsmen's clubs in the Midwest, and also established the Detroit and Cleveland chapters of the International Printers' Supplymen's Guild.



John M. Morehouse



Seen at the alumni seminar and management conference at Carnegie's School of Printing Management are (l. to r.) Kenneth R. Burchard, assistant dean of the School of Printing Management; C. Wilson Randle, Booz, Allen & Hamilton; Mendel Segal, Stein Printing Co.; W. G. Forster, seminar chairman

film presented by R. C. Skillman, public relations director of Champion Paper and Fibre Co.

Seminar program chairman William G. Forster introduced R. E. Fisher of Printing Developments, Inc. In reviewing recent graphic arts developments he said the time had come when there should no longer be a "horse and buggy approach" to technology and production.

"Tradition is strong, trade practices ingrained, but never in this industry's history has there been such an obvious need for progress," he said. "More and more money and effort are being spent by more capable people to develop improved tools and methods for producing better and high-speed printing. New equipment will be more productive, also more expensive."

Phototypesetting machines cost more than hot metal casters but were "potentially at least several times more productive," and fast setting could raise this to 50 times. Quality was better and flexibility offered more opportunity for artistic appeal. Mr. Fisher saw "very little reason to doubt that this wonderful tool would eventually replace the metal typesetting process."

He also discussed electronic color scanners and photosensitive plastic plates. Phototypesetting plus these plates would make a roll-fed, folder delivery rotary letterpress press economical for short-run book and trade journal printing. It was his opinion that offset lithography is the fastest growing process, and he noted that scientists were working on further developments that would "add another dimension to its reproduction quality."

The speaker stressed that new thinking, new plantship and a new set of rules would be required to meet the challenge of future printing technological developments.

Walter Howe, design department director, R. R. Donnelley & Sons Co., chaired a panel on creative art and good typography. J. W. Rockefeller, Jr. of J. W. Rockefeller, Jr. and Associates, consulting engineers, charted a new approach to printing. He believed that this industry, which "for decades remained static, has suddenly become one of the most dynamic in America, offering a stirring challenge to the best brains of our generation."

Three of Assistant Dean Kenneth R. Burchard's senior students presented a layout for an expanding local printing plant. Stanley T. Kaye, vice-president and plant manager, Herbig and Held Printing Co., Pittsburgh, discussed production control. He displayed Herbig and Held's main schedule board and explained how work production and communication procedures had contributed to the company's success.

Mergenthaler Linotype Co. Announces Three Promotions

Paul S. Chisholm has been promoted from New York agency manager to general sales manager of Mergenthaler Linotype Co. Wilson M. Childers, who was Cleveland agency manager, has succeeded Mr. Chisholm as the New York agency manager. The new Cleveland agency manager is George A. Boucher, production planning engineer who was associated with the production planning department.

Chisholm

Boucher

Childers



Atlantic Cover

Want a clean cover stock with easy press performance?

ATLANTIC COVER lies flat, stays flat and reduces make-ready and press time. When the job calls for folding, you can also rely on the scoring and non-cracking advantages of ATLANTIC COVER.

For offset or letterpress, ATLANTIC COVER is surface-sized, which produces a better finish for either printing process.

Whatever your requirements in cover stock, you'll find special advantages in ATLANTIC COVER. Made in nine clear, sparkling colors and a bright white . . . Antique or Ripple Finish. Ask your Franchised EASTERN Merchant for samples of ATLANTIC COVER today.

EASTERN



EXCELLENCE IN FINE PAPERS

ATLANTIC COVER • ATLANTIC BOND • ATLANTIC OPAQUE • ATLANTIC OFFSET • ATLANTIC LEDGER

Atlantic Papers

PRODUCTS OF EASTERN CORPORATION, BANGOR, MAINE • MANUFACTURERS OF FINE BUSINESS PAPERS AND PUROCELL® PULPS
MILLS AT BANGOR AND LINCOLN, MAINE • SALES OFFICES NEW YORK, BOSTON, CHICAGO AND ATLANTA

Twin Cities Printers Name W. H. Gary Director

William H. Gary, who served for three years as executive secretary of the Louisville Graphic Arts Association, is now managing director of the Printing Industry of Twin Cities, Inc. (Minneapolis-St. Paul) with offices at 2645 University Ave., St. Paul. Prior to his Louisville post, Mr. Gary was technical adviser for five years for the Printing Industry of Atlanta, Inc. Mr. Gary's background includes many years in almost every phase of printing. He began as a city street salesman for a small daily newspaper in South Carolina where his initiative and desire to achieve attracted the attention of the publisher and gained him an opportunity to begin work in the mechanical department of the newspaper at the age of 12. He worked after school until his graduation from high school and then bought an interest in a weekly newspaper only a few miles from the college he was attending.

Mr. Gary served with the Paratroops in World II in Europe. When the war ended, he finished his education at the University of Heidelberg (Germany). During a two-year stay in Germany he worked with printers in six countries, aiding them to rebuild and educating them in American methods of scheduling, plant layout, production, and accurate cost procedures.

Just before sailing for the United States, Mr. Gary was presented with a membership in the Sons of Gutenberg (Master Printers of Europe) by printers in Austria. After he returned to this country he managed a combination commercial and publication plant in South Carolina for two years and then joined Printing Industry of Atlanta.

At the fourth annual meeting of the Printing Industry of Twin Cities, Inc. (Minneapolis-St. Paul), six new members were elected to the 19-member board of directors. Five of the six are pictured here (l. to r.): Harold L. Holden, PITC president and president of Holden Printing Co. and Holden Business Forms Co.; William C. Owen, Harrison & Smith Co.; William O. Lund, Sr., Lund Press, Inc.; George Tracy, Perkins-Tracy Printing Co., and Gordon Conoryea, North Central Publishing Co. Missing when the picture was taken was I. S. Preston of the Bureau of Engraving, Inc., who was in the hospital



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More than 200 printers attended fourth annual meeting of Printing Industry of Twin Cities, Inc. recently, heard William T. Clawson (above), director of promotion and advertising for Harris-Intertype Corp., discuss relations with customers

The Printing Industry of Twin Cities, Inc. was formed in 1955 by a merger of the St. Paul and Minneapolis associations. The graphic arts industry in the two cities includes 475 firms which employ more than 20,000 persons with an annual payroll of more than \$75-million. Total volume of printing annually is about \$250-million.

Clayton Chemical Co. Moves

Clayton Chemical Co., a division of American Photocopy Equipment Co., has moved from its Chicago address to larger quarters at 2100 Dempster St., Evanston, Ill. The new building has more than twice the area of the former, with 25,000 square feet of space for increased production of photographic, lithographic and X-ray chemicals. The main offices and the engineering and research staffs of Apeco, the parent company, will also be housed in the new building.

ANPA To Hold Mechanical Conference June 22-25

The American Newspaper Publishers Association's 30th Mechanical Conference, June 22-25 at Chalfonte-Haddon Hall in Atlantic City, will feature study of basic production problems and a display of equipment by 60 exhibitors.

Timed for the first night is a "nut and bolt" session for machinists with Ted Gardiner, *Indianapolis Star and News*, chairing panel treatment of composing room maintenance problems.

On the next morning the conference mechanical committee chairman, J. Harold Mintun, *Pittsburgh Press*, will introduce the keynote speaker, ANPA president and treasurer D. Tennant Bryan, the *Richmond (Va.) Times-Dispatch and News Leader*. Following a report from mechanical department manager Richard E. Lewis, 17 representatives of manufacturers and suppliers will tell what's new in equipment and processes.

Two full days will be devoted to ROP color printing art, photography, composition, stereotyping, multicolor techniques and other pressroom work. Discussion leaders will be Donald V. Weber, *Houston Chronicle*, and Henry Garland, *Pittsburgh Post-Gazette*. Topics include color printing on tubular presses, portable fountains, the Wood four-color unit and the Dayco separator.

Black and white problems are also due for a two-day study led by George F. Marshall, *Portland (Me.) Press Herald & Express*; Joseph H. Zerbey III, *Pottsville (Pa.) Republican*; Robert C. Nelson, *Detroit News*, and W. E. Gibbons, *Portland (Ore.) Journal*. R. D. Allen, the *Quincy (Mass.) Patriot Ledger*, and George Kunz, *South Bend (Ind.) Tribune*, are due to report their photocomposition experience. Direct pressure molding, Mat Pak and Master Flong are among the subjects on the stereo side. Interchemical Corp. will screen a movie on ink misting. Other topics include filter systems for mist control, print quality testing, counters and memory devices for mailing rooms.

Planned for another session, chaired by Randall Barton, *Phoenix (Ariz.) Republic & Gazette*, are an up-to-date review of research in the engraving field and a report on new developments coming from ANPA's Research Institute laboratory.

James L. Stott of *Richmond (Va.) Times-Dispatch and News Leader* will lead discussion of advertising production problems.

Chemco Occupies New Dallas Office

Chemco Photoproducts Co. has moved its Dallas, Tex., sales office into its own new building at 1911 Canton St. A. J. Burg is office manager. Chemco's southern manager is Mrs. Naomi D. Marshall.

Puts the "PAY" in "DISPLAY"



3 "AFTER PRINTING" K-S PROCESSES PAY OFF in Profitable EXTRA Business

1

KLEEN-STIK "D" TRANSFER TAPE

Makes Any Printed Piece a Complete, Self-Sticking Display!

Your Ad Reprints, Catalog Sheets, do double duty as handy pressure sensitive displays! New "D" Tape . . . applied by your regular printing source . . . adds Kleen-Stik's famous moistureless peel-and-press convenience.

2

KLEEN-STIK DUBL-STIK®

Two-Sided Self-Sticking Tape for Heavy-Duty P. O. P. Uses!

Even heavy displays of cardboard, plastic, etc., are easy to mount with this tough, double-coated Kleen-Stik tape. Bonds instantly to almost any material . . . ideal for assembling 3-D displays, attaching Folder Holders, posting Calendars, etc.

3

KLEEN-STIK FACE-STIK®

Transparent, Self-Sticking Adhesive Applied over Printing!

This special Kleen-Stik process gives printed displays new applications inside windows, glass doors, showcases, etc. Print letterpress or offset . . . then add Kleen-Stik for a unique 2-way message that sells coming and going!



TO SELL MORE printing, tell your customers about Kleen-Stik's exclusive "After Printing" processes for unmatched variety, convenience, and economy in their P. O. P.!



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Plants in Chicago, Newark, Los Angeles and Toronto, Canada
Pioneers in Pressure-Sensitives for Advertising and Labeling

Fifth Texas Meeting On Printing Management Problems Held

By J. H. Reed

A four-times tried and tested conference formula—definite subjects covered by speakers of national prominence and followed through with panel sessions to provide the answers to individual problems—proved successful again at the Fifth Annual Texas Conference on Printing Management Problems.

The conference, fourth to be held in San Antonio, was held on Saturday and Sunday, April 26 and 27, to coincide with the Alamo City's Fiesta Week and to provide visiting printers with entertainment as well as business.

Saturday morning's session was devoted to "Production Techniques for Greater Profits." Randolph Moorke of Von Boeckmann-Jones Co., Austin, presided over the meeting. The principal address was made by Stephen J. Bresk of the Rein Co., Houston. Panelists, each of whom gave ideas on production and then answered questions from the floor, included James G. Lowdon of the Exline-Lowdon Co., Dallas; Andy Anderson of the Steck Co., Austin; Virgil Teter of the Clemens Printing Co., San Antonio; D. Gordon Wiley of the Stafford-Lowdon Co., Fort Worth, and E. Leo Miller of the Miller Printing Co., Amarillo.

At a luncheon held on Saturday noon, Charles B. Weimer of the Clegg Co., San Antonio, introduced S. H. Simpson, Jr., assistant vice-president of the Southwest Research Institute, who spoke on the

Mead Papers Names L. E. Stephen New Executive Vice-President

Lloyd E. Stephen has been elected executive vice-president for Mead Papers, Inc., a subsidiary of the Mead Corp. Mr. Stephen is now serv-

ing in his new position in the Mead offices in Dayton, Ohio. Mr. Stephen's association with the Mead Corp. began in New York in 1929 when he served as assistant to Sydney Ferguson, recently retired chairman of the board of Mead. He later moved to Mead's Harriman, Tenn., offices as an accountant. Mr. Stephen has also served as secretary and treasurer of Mead Papers and in 1952 he was named vice-president of the firm. Mr. Stephen, a native of Sault St. Marie, Ontario, Can., was graduated from McGill University in Montreal and is a member of the Institute of Chartered Accountants of Quebec.



Lloyd E. Stephen

work being done and results obtained at the institution.

Saturday afternoon's session was dedicated to "Managing Manpower for Greater Profits." Addressing this session were John Doesburg, general counsel of the Master Printer's Section of Printing Industry of America, Gerald A. Walsh, secretary and industrial relations director of the PIA Union Employers' Section, and W. Carey Dowd of the Dowd Press, Charlotte, N.C., and president of the Master Printers' Section of PIA.

Sunday morning's meeting was devoted to "Selling for Greater Profits," with Vernon Fain of the American Printing Co., Galveston, presiding. Mendel Segal of the Stein Printing Co., Atlanta, Ga., was the principal speaker at this session. Panelists included George Taylor of Haughton Brothers, Dallas; Robert W. Welz of the Carmax Corp., Houston; Mike Dodic of the National Stationery and Printing Co., San Antonio; S. F. Higgins of the Higgins Printing Co., Fort Worth, and Gus A. Becker, Gus Becker Printing Co., Beaumont, Tex.

The panelists were selected to cover all parts of the state as well as to provide men from both large and small printing plants.

Walter S. (Bud) Reed, Dexter Co. Official And Director, Dies At 63

Walter S. (Bud) Reed, vice-president, general sales manager and a director of the Dexter Co., a division of Miehle-Goss-Dexter, Inc., died suddenly on May 10 after suffering a stroke at the age of 63.

Mr. Reed was born in Denver. Early in his business career he joined the *American Pressman* staff at Pressmen's Home in

Tennessee. Coming to Dexter in 1921, he served first as advertising manager. Later he took over responsibilities for the company's sales operations. Soon after that he was appointed assistant to the president. He became vice-president in 1930 and a director in 1934.

He was active in the affairs of the Lithographers National Association, the National Printing Equipment Manufacturers Association, the New York Advertising Club and many other business groups.

Standard, Eastern Corp. Agree On Merger Terms

Harold Holden, president of Eastern Corp., and R. Carl Chandler, chairman of the Standard Packaging Corp., have announced basic agreements on terms for merging the two companies subject to certain financial factors and approval by directors and stockholders.

Mr. Chandler would continue as board chairman and chief executive officer of Standard Packaging Corp. with Dr. John A. Keenan continuing as president. Mr. Holden would become vice-chairman of the board responsible for over-all operations of Eastern Corp. operating as a division of Standard Packaging Corp.

Standard Packaging produces flexible packaging, folding cartons, paper and aluminum foil labels, paper cans and pre-packaging trays, milk bottle closures and plasticized paper plates. Its business is closely associated with the food industry.

Eastern Corp. manufactures fine business papers and bleached sulphite pulp. Its Royal Lace Division makes paper shelving and placemats, paper and plastic doilies, gift wrappings and other paper specialties. Fine papers are used for ledger, mimeo, duplicator, letterheads, envelopes, greeting cards and embossed work.

At the 60th anniversary dinner of the Bureau of Engraving, Inc., Minneapolis printing and engraving firm, Lorin Warg, toastmaster, presents a bouquet of roses to Dona Stevens, the firm's newest employee.





**"for real cooperation
I can always depend on our
Nekoosa paper merchant"**



Printers tell each other . . . and they tell us, too . . .
that Nekoosa paper merchants are wonderful people
to work with. Nekoosa paper merchants carry a
complete line of papers for almost every printing
requirement . . . and you can always be sure of
getting the *right* paper for your job.

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Duplicolor • News
Manifold • Master-Linen
Offset • Opaque
ARDOR Register Bond and
Companion ARDORE Papers

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PAPERS

NEKOOSA-EDWARDS PAPER COMPANY • PORT EDWARDS, WISCONSIN

J. W. Clement Purchases Colotype Co. Plant

The J. W. Clement Co. of Buffalo has purchased the Fullerton Ave. plant in Chicago of the American Colotype Co. The Chicago plant will be operated as a Clement subsidiary under the name of Clement Colotype, Inc. Equipped for color printing production of national publications and commercial printing by both letterpress and offset lithography, Clement Colotype becomes the fifth printing plant in the Clement organization. The purchase price was not disclosed.

In making the announcement John D. Taylor, board chairman, said Clement now adds a midwestern operation to the present plants located on both the east and west coasts.

From its executive offices and commercial color plant at 8 Lord St., Buffalo, Clement also operates a publication printing plant at 245 Erie St., Buffalo, and two printing subsidiaries in California: Pacific Press, Inc. at Los Angeles and Phillips & Van Orden Co. at San Francisco.

Mr. Taylor also announced the promotion and transfer to Chicago of three Buffalo men. Michael J. Bosak III, vice-president in charge of Clement manufacturing, will be operating head of Clement Colotype as vice-president and general manager. Robert A. Roesch, now manager of cost accounting, will be assistant treasurer and controller, and August Seeger will be personnel manager. In Chicago John Dordereau will retain his post as vice-president in charge of manufacturing, and C. Ray Evans will continue as vice-president and sales manager.

C. W. Kellogg, Veteran Printing Instructor, Dies At Age Of 71

Charles W. Kellogg, veteran printing instructor, consultant and author died April 28 in Colorado Springs, Colo. He was 71. Mr. Kellogg was educated in Plainwell, Mich., and received degrees from the Universities of Michigan, Wisconsin and Massachusetts.

Before moving to Colorado, Mr. Kellogg taught printing in the public schools of Grand Rapids, Mich., and Worcester, Mass. He was also in charge of the education department of the American Type Founders Co., Inc.

Mr. Kellogg, a member of the International Typographical Union and the International Club of Printing House Craftsmen, also was the author of books on printing and wrote articles for THE INLAND PRINTER and *Direct Advertising* magazine.

SEV Moves Denver Plant

Sinclair and Valentine Co., a division of American-Marietta Co., has moved its Denver branch to a new one-story plant at 2045 Curtis St.



Fred Weymouth (r.), president of the National Association of Printing Ink Makers, presents first copy of "Printing Ink Handbook" to George Bennett (l.), New York School of Printing, while Herbert Livesey, the secretary of NAPIM, looks on

NAPIM Holds Reception To Introduce Handbook

The National Association of Printing Ink Makers staged a reception on May 9 at the Essex House in New York City to introduce "The Printing Ink Handbook" as one of three publications sponsored by the publication's education committee. "Printing Inks of Today," issued eight years ago, was designed for the general public. The third book will be for use by ink makers.

The handbook is primarily intended for printing ink users. It ranges from a history of printing inks through raw material selection and manufacturing methods to special classes of inks and proper usage for each. Printing ink terms are listed. Other sections cover color theory and color matching.

Since the book is a definitive text for study and reference, complimentary copies have been sent to some 3,000 trade schools and ink suppliers are giving it wide distribution. Single copies may be obtained for a nominal mailing charge by addressing the association at 1440 Broadway, New York City.

ANPA Research Institute Holds Press-Stereo Seminar

Registrants at a press-sereo seminar held recently in New York City by the Research Institute of the American Newspaper Publishers Association saw a new film, "Color Sells Everything," produced by R. Hoe & Co., Inc. The film was for the use of newspapers in demonstrating to advertisers the increased pulling power of run-of-paper color.

Following the film showing, Hoe's guests, representing nationwide coverage of newspapers and equipment manufacturers, toured the company's plant and saw several newspaper presses operating.

PIA Self-Advertising Competition Now Open

Printing Industry of America's Seventh Annual Printers and Lithographers' Self-Advertising Exhibition and Awards Competition is now under way. Eligible for entering material in competition for three \$1,000 cash awards and nine Benjamin Franklin (Benny) statuettes are printers in the United States, Canada and the Hawaiian Islands, regardless of their PIA affiliation.

Entries must be campaigns or individual pieces completed and used during the Sept. 13, 1957 to Sept. 12, 1958 period. "Campaign" means three or more ads used for any medium within that period. Individual specimens include any piece of self-advertising.

Awards will be presented by Miller Printing Machinery Co. at PIA's annual convention Oct. 13-16 in Dallas.

Prospective entrants were advised that, with competition becoming keener each year, they should give themselves ample time to assemble and present their material most effectively. Deadline is 5 p.m. on Sept. 12.

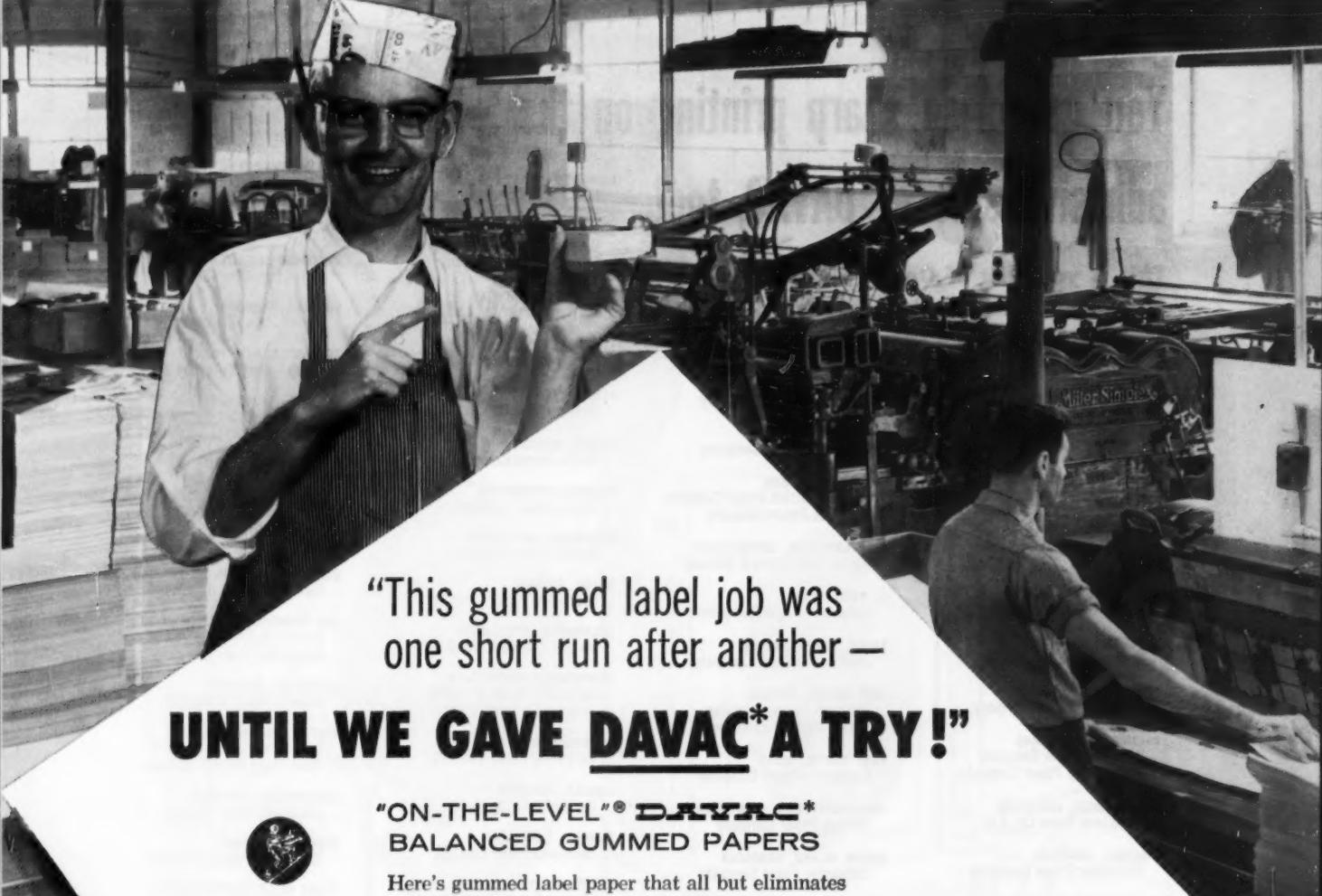
For any further information or entry blanks, write to the Printing Industry of America, 5728 Connecticut Ave., N.W., Washington 15, D.C.; Miller Printing Machinery Co., 1117 Reedsdale St., Pittsburgh 33, Pa., or Miller Printing Machinery Co. of Canada, Ltd., 730 Bay St., Toronto 2, Can.

John M. Musser Named Board Chairman Of Northwest Paper Co.

At the annual directors meeting of the Northwest Paper Co., Cloquet, Minn., John M. Musser, St. Paul, Minn., was

nominated chairman of the board of directors. Mr. Musser replaced Frederick K. Weyerhaeuser who served as the board chairman since 1936. Mr. Musser has been a director of the firm and a member of its executive committee since 1936.

He is chairman of the board of the Weyerhaeuser Sales Co., St. Paul, and is active in the lumber and construction industries. At the company's annual stockholders meeting, held in conjunction with the directors meeting, Richard Bell, Atlantic, Ia., and W. John Driscoll, St. Paul, were elected to the Northwest board of directors. Company officers, reelected by the board, are Harry T. Kendall, Jr., president; Mace V. Harris, Bernard W. McEachern, and Roy I. Nilsen, vice-presidents; Albin R. Boquist, treasurer, and Lloyd N. Benson, secretary.



"This gummed label job was
one short run after another—

UNTIL WE GAVE **DAVAC*** A TRY!"



"ON-THE-LEVEL"® **DAVAC*** BALANCED GUMMED PAPERS

Here's gummed label paper that all but eliminates curl and costly short-run printing.

New DAVAC *stays flat!* It is coated with a special adhesive that "breathes" with the paper stock — expands and contracts, absorbs and releases moisture in balance with the paper itself. DAVAC will not curl under relative humidities from as low as 20% to above 70%!

Your customers benefit, too. They can buy from you in larger, more economical quantities, because DAVAC Labels remain curl-free. On labeling lines, they apply smoothly... permit higher labeling speeds... reduce labeling line rejects.

Get the whole story on this remarkable new development in gummed label papers from your DAVAC distributor. He's listed on the back of this insert.

* U.S. Patent #2793966

Printed on 60# KromeKote® DAVAC (S)
(Cast Coated Paper Mfd. by The Champion Paper & Fibre Co.)



FIRST WITH THE FINEST IN ADHESIVE PAPERS

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DAVAC BALANCED GUMMED PAPERS
PERVENAC DELAYED-ACTION HEAT SEAL PAPERS
IMAC INSTANT-ACTION HEAT SEAL PAPERS
TEX HEAT SEAL TEXTILE LABEL PAPER
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You get crisp sharp printing on the adhesive side of DAVAC, too!

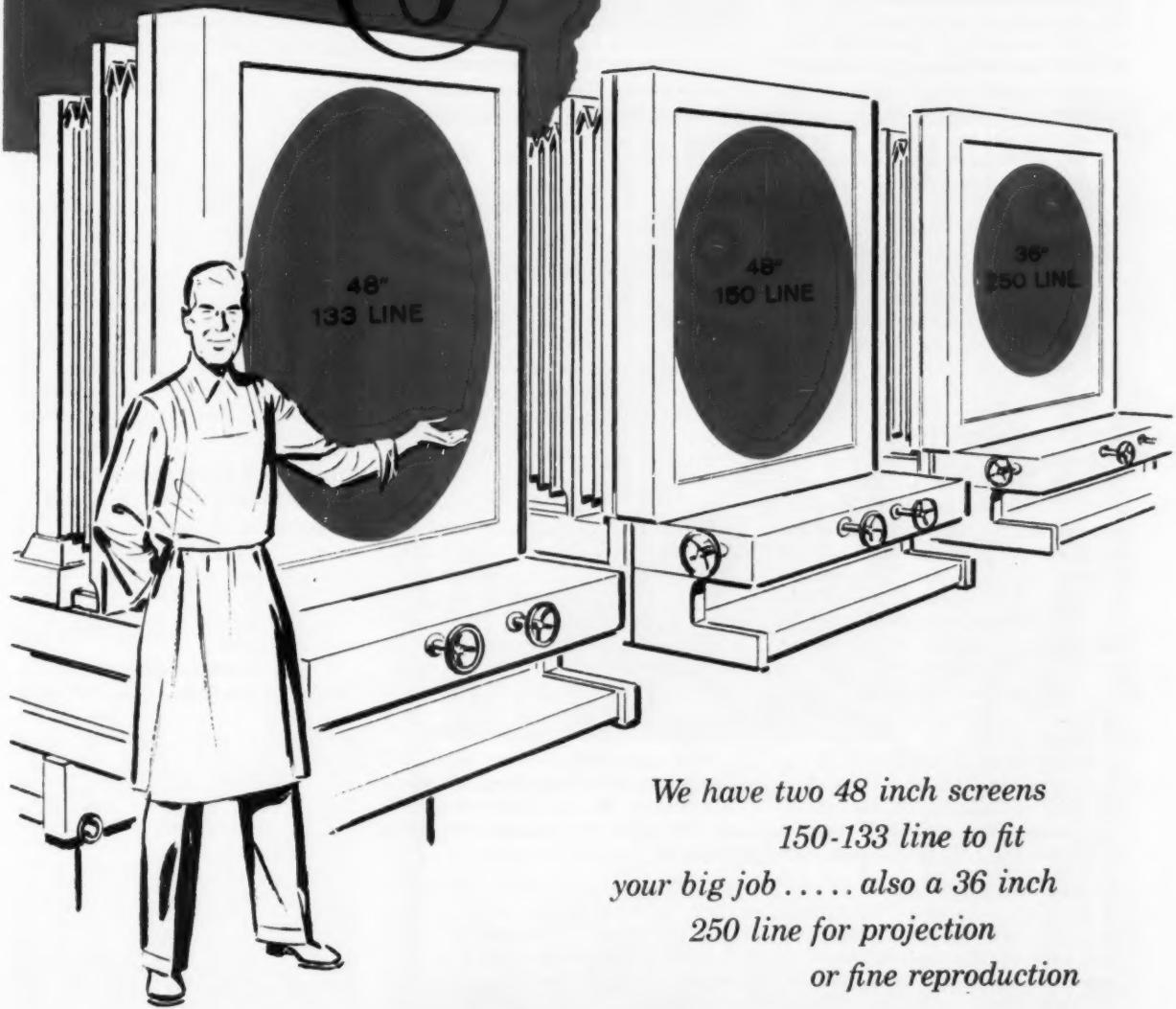
**This is your list of Davac distributors.
Notice the fine printing results possible
on DAVAC'S matte-like adhesive surface . . .**

AKRON, OHIO Millicraft Paper Company	BENNETT, COLORADO Carpenter Paper Company	LONGVIEW, TEXAS Etex Paper Company	PROVIDENCE, RHODE ISLAND Carter Rice Storrs & Bement John Carter & Company, Inc.
ALBANY, NEW YORK Hudson Valley Paper Company	DES MOINES, IOWA Carpenter Paper Company	LOS ANGELES, CALIFORNIA Carpenter Paper Company Ingram Paper Company	PUEBLO, COLORADO Carpenter Paper Company
ALBUQUERQUE, NEW MEXICO Carpenter Paper Company	DETROIT, MICHIGAN Seaman-Patrick Paper Company Whitaker Paper Company	LOUISVILLE, KENTUCKY Rowland Paper Co.	RALEIGH, NORTH CAROLINA Raleigh Paper Company
ALEXANDRIA, LOUISIANA Louisiana Paper Co., Ltd.	EAST HARTFORD, CONNECTICUT Carter Rice Storrs & Bement	LUBBOCK, TEXAS Carpenter Paper Company	RICHMOND, VIRGINIA Richmond Paper Company
ATLANTA, GEORGIA Sloan Paper Company Whitaker Paper Company	EL PASO, TEXAS Carpenter Paper Company	LYNCHBURG, VIRGINIA Caskie Paper Co., Inc.	ROANOKE, VIRGINIA Dillard Paper Company
AUGUSTA, MAINE Carter Rice Storrs & Bement	FARGO, NORTH DAKOTA John Leslie Paper Company	MACON, GEORGIA Macon Paper Company	ROCHESTER, NEW YORK Ailing & Cory Company
AUSTIN, TEXAS Carpenter Paper Company	FORT WAYNE, INDIANA Millicraft Paper Company Taylor Martin Papers, Inc.	MEMPHIS, TENNESSEE Taylor Paper Company	ST. PAUL, MINNESOTA Carpenter Paper Company John Leslie Paper Company
BALTIMORE, MARYLAND Whitaker Paper Company White Rose Paper Company	FORT WORTH, TEXAS Carpenter Paper Company	MERIDIAN, MISSISSIPPI Newell Paper Company	ST. LOUIS, MISSOURI Acme Paper Company Beacon Paper Company
BATON ROUGE, LOUISIANA Louisiana Paper Co., Ltd.	GLOUCESTER CITY, NEW JERSEY Rhodes Paper Company	MIAMI, FLORIDA Everglade Paper Company	SALT LAKE CITY, UTAH Carpenter Paper Company
BILLINGS, MONTANA Carpenter Paper Company	GRAND ISLAND, NEBRASKA Carpenter Paper Company	MILWAUKEE, WISCONSIN Dwight Bros. Company	SAN ANTONIO, TEXAS Carpenter Paper Company
BIRMINGHAM, ALABAMA Sloan Paper Company	GRAND RAPIDS, MICHIGAN Carpenter Paper Company	MINNEAPOLIS, MINNESOTA Carpenter Paper Company John Leslie Paper Company	SAN FRANCISCO, CALIFORNIA Bonestell Paper Company Carpenter Paper Company
BOSTON, MASSACHUSETTS Carter Rice Storrs & Bement John Carter Company	GREAT FALLS, MONTANA Carpenter Paper Company John Leslie Paper Company	MISSOULA, MONTANA Carpenter Paper Company	SAVANNAH, GEORGIA Atlantic Paper Company
BRISTOL, VIRGINIA Dillard Paper Company	GREENSBORO, NORTH CAROLINA Dillard Paper Company	MOBILE, ALABAMA Partin Paper Company	SEATTLE, WASHINGTON Carpenter Paper Company West Coast Paper Company
BUFFALO, NEW YORK Ailing & Cory Company	GREENVILLE, SOUTH CAROLINA Dillard Paper Company	MONROE, LOUISIANA Louisiana Paper Co., Ltd.	SHREVEPORT, LOUISIANA Louisiana Paper Co., Ltd.
CHARLESTOWN, WEST VIRGINIA Copco Papers, Inc.	HARLINGEN, TEXAS Carpenter Paper Company	MONTGOMERY, ALABAMA Weaver Paper Company	SIOUX CITY, IOWA Carpenter Paper Company
CHARLOTTE, NORTH CAROLINA Charlotte Paper Company Dillard Paper Company	HARRISBURG, PENNSYLVANIA Ailing and Cory Company	NASHVILLE, TENNESSEE Bond-Sanders Paper Company	SIOUX FALLS, SOUTH DAKOTA John Leslie Paper Company
CHICAGO, ILLINOIS Bradner Smith & Company Carpenter Paper Company Dwight Bros. Paper Company	HARTFORD, CONNECTICUT John Carter & Company	NEW HAVEN, CONNECTICUT John Carter Company Carter Rice Storrs & Bement	SPOKANE, WASHINGTON Independent Paper Company
CINCINNATI, OHIO Chatfield Paper Company Whitaker Paper Company	HOUSTON, TEXAS Carpenter Paper Company	NEWARK, NEW JERSEY Central Paper Company	SPRINGFIELD, MASSACHUSETTS Carter Rice Storrs & Bement
CLEVELAND, OHIO Ailing & Cory Company Millicraft Paper Company	INDIANAPOLIS, INDIANA Indiana Paper Company	NEW ORLEANS, LOUISIANA D & W Paper Company, Inc.	SYRACUSE, NEW YORK Ailing & Cory Company
COLUMBIA, SOUTH CAROLINA Dillard Paper Company Palmetto Paper Company	JACKSON, MISSISSIPPI Jackson Paper Company	NEW YORK, NEW YORK Harry Elish Paper Company Linde Lathrop Paper Co., Inc. George W. Millar & Co., Inc. Miller & Wright Paper Company Div. of Ailing & Cory Company Whitaker Paper Company	TACOMA, WASHINGTON Allied Paper Company
COLUMBUS, OHIO Central Ohio Paper Company	JACKSONVILLE, FLORIDA Jacksonville Paper Company	NORFOLK, VIRGINIA Old Dominion Paper Company	TALLAHASSEE, FLORIDA Capital Paper Company
CONCORD, NEW HAMPSHIRE John Carter & Company, Inc.	JAMESTOWN, NEW YORK Millicraft Paper Company	OGDEN, UTAH Carpenter Paper Company	TAMPA, FLORIDA Tampa Paper Company
DALLAS, TEXAS Carpenter Paper Company	KANSAS CITY, MISSOURI Carpenter Paper Company	OKLAHOMA CITY, OKLAHOMA Carpenter Paper Company	TEXARKANA, TEXAS Louisiana Paper Co., Ltd.
DAYTON, OHIO Central Ohio Paper Company	KNOXVILLE, TENNESSEE Dillard Paper Company	OMAHA, NEBRASKA Carpenter Paper Company	TOLEDO, OHIO Central Ohio Paper Company Millicraft Paper Company
	LINCOLN, NEBRASKA Carpenter Paper Company	ORLANDO, FLORIDA Central Paper Company	TOPEKA, KANSAS Carpenter Paper Company
	LITTLE ROCK, ARKANSAS Roach Paper Company	PHILADELPHIA, PENNSYLVANIA Rhodes Paper Company Whiting Patterson Company	TYLER, TEXAS Etex Paper Company
		PITTSBURGH, PENNSYLVANIA Ailing and Cory Company Whitaker Paper Company	UTICA, NEW YORK Ailing & Cory Company
		POCATELLO, IDAHO Carpenter Paper Company	WASHINGTON, D. C. Whitaker Paper Company
		PORLAND, OREGON Carter Rice & Company	WICHITA, KANSAS Southwest Paper Company
			WILMINGTON, DELAWARE Whiting Patterson Company
			WILMINGTON, NORTH CAROLINA Dillard Paper Company
			WORCESTER, MASSACHUSETTS Carter Rice Storrs & Bement

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3

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DAY
&
NIGHT

Personnel Conference Held At Carnegie Tech

Personnel and training directors from 30 plants, attending the Second Annual Invitational Conference sponsored by the Education Council of the Graphic Arts Industry at Carnegie Institute of Technology, discussed apprentice education and training programs. Speakers and panel groups developed these conclusions:

Organized training programs are probably more fiction than fact. Future manpower must have broader physical and social science education before employment. It is not necessary for every plant employee to be a craftsman because there is a growing need for technicians and operators. Correspondence and evening school related education and training of apprentices and craftsmen can be helpful if organized on an industry-wide community basis.

Matt Farrell, president of Farrell and Gage, announced plans to produce a series of motion pictures, strip films and training manuals on fundamental presswork operations. It is expected that much of the filming will be done in the New York School of Printing.

Ludlow Papers, Inc. Names New Board Chairman, President

The directors of Ludlow Papers, Inc., Needham Heights, Mass., have elected Henry M. Bliss chairman of the board and Albert Thiel as president. Mr. Bliss formerly was president and Mr. Thiel was promoted from executive vice-president.

Ludlow Papers is a wholly-owned subsidiary of Ludlow Manufacturing & Sales Co., on whose board Mr. Bliss also serves. He is also a director of several other organizations and was president of Pacific Mills for many years before he joined Ludlow.

Ludlow Papers, a consolidation of Angier Corp., McLaurin-Jones Co., and the Stocker Manufacturing Co., has converting plants in Netcong, N.J., Homer, La., Ware, Brookfield and Framingham, Mass.

The recently-organized Young Executives Club of the Graphic Arts Institute of New England elected its officers at a May meeting of the organization in Boston. Seen at the meeting are (left to right) treasurer, Berry Arnold, Forbes Lithograph Co.; secretary, Larry Webster, Thomas Todd Co.; president, Robert Day, Hub Offset Co., and vice-president, Charles McCann of John Carter & Co., Inc.



F. O. Van Keuren

E. C. Day

Brown & Bigelow Reports Sales And Earnings Increase

A sales and earnings gain and an optimistic outlook for the future were reported to Brown & Bigelow stockholders at their annual meeting last month by Charles A. Ward, president and general sales manager.

Orders accepted for shipment since the company's new sales year began last Dec. 1st total \$21,618,000, an increase of \$434,000 over the same period last year. Net earnings for the first fiscal quarter ended April 30th this year were \$643,000 or 51 cents a share compared to 44 cents a share for the same quarter in 1957.

In his statement to stockholders, Mr. Ward reviewed company operations last year. These, he said, produced the second highest sales volume in the company's history, less than three per cent below 1956.

Mr. Ward was unanimously reelected president and general sales manager. F. O. Van Keuren was elected vice-president of sales administration and E. C. Day was elected vice-president for labor relations. Both are veteran employees and department heads. Other officers and directors of the company were reelected without change.

Polychrome Opens Houston Office

A new sales office has been opened in Houston by Polychrome Corp., Yonkers, N.Y. Preston Phillips is the manager of the new office and warehouse at 2009 Fannin St.



AMA Holds 27th Annual Show In New York City

American Management Association's 27th National Packaging Exposition, running its May 26-30 course in New York City's Coliseum, featured more than 400 exhibits occupying all four floors. Cost reduction was the theme of the 27th National Packaging Conference.

Exposition exhibitors included Bensing Bros. & Deeney Sales Co.; Bostitch, Inc.; Champion Paper & Fibre Co.; Crown Zellerbach Corp.; Dow Chemical Co.; E. I. du Pont de Nemours & Co., Inc.; Eastman Kodak Co.; Ever Ready Label Co.; Printing Ink Division, Interchemical Corp.; Kimberly-Clark Corp.; Minnesota Mining & Mfg. Co.; Riegel Paper Co.; Rosotti Lithograph Co.; Sinclair and Valentine Co., Sun Chemical Corp.; Switzer Bros., Inc.; Union Bag-Camp Paper Corp.; U.S. Printing & Lithograph Co.; S. D. Warren Co., and the West Virginia Pulp & Paper Co.

Also exhibiting were Champlain Co.; the Cottrell Co.; Intaglio Service Corp.; Jomac, Inc.; Kleen-Stik Products, Inc.; Mosstype Corp.; Oxy-Dry Sprayer Corp.; Printing Machinery Co.; Glassine and Greaseproof Manufacturers Association, and National Paper Box Manufacturers Association.

Pittsburgh Printing Association Honors Evening School Graduates

Certificates of completion were awarded to 151 graduates of the evening school program of the Printing Industry of Pittsburgh, Inc. The 1958 graduating class is the largest in the history of the local association.

Charles E. Wise, Alling & Cory Co., Pittsburgh, chairman of the PIP education committee was chairman of the program and presented certificates to the evening school instructors who distributed them to their students. Mendal Segal of Stein Printing Co., Atlanta, Ga., was the main speaker at the school's awards banquet.

The courses offered at the evening school included estimating for letterpress, estimating for lithography, financial management, creative selling, cost installation, basic production administration, foreman management training, preparation of art and copy, and a survey of graphic arts processes.

Unitronics Named Tecnifax Agent

Unitronics, Inc., St. Louis, has been appointed sales and distribution agent for Tecnifax diazotype sensitized materials. The Tecnifax product, a diazo-sensitized cellulose acetate film, is used by lithographic, photoengraving, gravure and printing industries to proof color process separation positives and as litho proofs for multicolor printing.

English Firm Establishes American Color Associate

Crosfield Electronics, Inc., at 245 W. 27th St., New York 1, is a new firm set up as an American associate of J. F. Crosfield Ltd. of London, Eng., manufacturers of color printing register controls and related equipment.

Edgar L. Parks, former overseas manager of Fairchild Graphic Equipment, Inc., is executive vice-president directing Crosfield equipment sales and service in the United States and Canada.

Crosfield products include automatic color register controls for rotary presses. More than 2,000 are said to be running in 27 countries. This year the London company is bringing out the Crosfield '58 automatic color register control designed for extremely fast correction with accuracy to one-thousandth of an inch. Another new product is the Idotron for continuous measurement of the exact density of ink film printed by press. It is said to make a permanent recording and to provide fully automatic ink control.

The Scanatron color scanner is described as a machine for producing accurate corrected positives from uncorrected color separation negatives. Crosfield also makes the Gammatron automatic developing tank.

Crosfield Electronics is planning to have a test laboratory in New York City and to enter the production field.

H-S To Consolidate Offices

The Harris-Seybold Co., a division of Harris-Intertype Corp., will consolidate its Cleveland offices at 4510 E. 71st St.

F. B. Remington Announces Two Executive Appointments

F. B. Remington Co., Bellwood, Ill., manufacturer of counting, carton and special packaging machinery, has announced two new executive appointments. E. A. Siebert has been appointed executive vice-president of the firm. Mr. Siebert has served the Remington Co. for 40 years. He was sales manager, vice-president in charge of sales and vice-president before his recent appointment.

J. C. Hotton, who joined Remington 26 years ago, has been named sales manager. He previously was sales supervisor.

J. C. Hotton



E. A. Siebert



Sun Chemical Names New Officers

Arthur Edward Loveland has been named vice-president of General Printing Ink of Canada, Ltd., subsidiary of Sun Chemical Corp., which has also announced the following appointments: Michael

Annick as vice-president, Rutherford Machinery Co. Division; Richard W. Dando as vice-president, George H. Morrill Co. Division; Jackson D. Stafford as Pacific Coast manager of General Printing Ink Co. Division.

Radiant Color Opens NYC Office

The Radiant Color Co., manufacturer of fluorescent papers, cardboards, coated fabrics, "Qwik-spray" colors, and colors for silk screen and display work, has opened an office and warehouse in New York City, where Bradley K. Clark, eastern sales manager, is assisted by Emory S. Williams, formerly with Hobson Miller Paper Co.



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love that lightweight paper!

The romance between men who buy paper and our feather-light 9-lb. Fletcher Manifold is not a new thing—smart printers and offset duplicators have run forms, statistical reports, inserts, advertising pieces, rate books, etc., on this sparkling sheet for years. Surface-sized for both letterpress and offset. Made from 100% bleached chemical wood pulp. Comes in White, Blue, Canary, Goldenrod, Green and Pink. Lightweight companion papers include Flecopake Bond, Alpenopake Bond and Alpena Manifold. For sample booklet address Dept. 6.



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See how Hamilton's Electric Page Storage Cabinets actually pay for themselves in faster, safer, *better* handling of materials. Get the full facts next time your Hamilton dealer calls on you!

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Find out how you can turn wasted walking time into profitable working time with Hamilton's modern, cost cutting Printers Equipment. Write for **FREE** copy of new Catalog No. 28!



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CONVENTIONS WHAT - WHERE - WHEN

JUNE

Southwest Litho Clinic, Rice Hotel, Houston, Tex., June 20-22.

Western States Photo Engravers, annual conference, El Cortez Hotel, San Diego, Calif., June 20-22.

Engraved Stationery Manufacturers Association, annual convention, King Edward-Sheraton Hotel, Toronto, Canada, June 22-25.

American Newspaper Publishers Association Mechanical Conference, Chalfonte-Haddon Hall, Atlantic City, N.J., June 22-25.

International Design Conference, Aspen, Colo., June 22-28.

Technical Association of the Graphic Arts, annual convention, Beverly-Hilton Hotel, Los Angeles, June 23-26.

Pacific Society of Printing House Craftsmen, Vancouver Hotel, Vancouver, B.C., Canada, June 26-28.

Printing Industry of America, financial conference, Edgewater Beach Hotel, Chicago, June 26-27.

Northwest Printing Sales Conference, Trapper Peak Lodge, Bitterroot Mountains, Montana, June 30-July 2.

JULY

Printing Industry of the Carolinas, Grove Park Inn, Asheville, N.C., July 10-12.

AUGUST

International Graphic Arts Education Association, annual conference, Stout State Teachers' College, Menomonie, Wis., Aug. 3-7.

International Association of Printing House Craftsmen, annual convention, Statler Hotel, Detroit, Aug. 10-13.

International Printers Supply Salesmen's Guild, annual convention, Statler Hotel, Detroit, Aug. 10-13.

International Typographical Union, annual convention, Whitcomb Hotel, San Francisco, Aug. 15-23.

Southern Newspaper Publishers Association (Eastern Division) Mechanical Conference, Dinkler-Plaza Hotel, Atlanta, Ga., Aug. 17-19.

Screen Process Printing Association International, annual convention, Sheraton-Palace Hotel, San Francisco, Aug. 22-24.

SEPTEMBER

Pacific Newspaper Mechanical Conference, Mark Hopkins Hotel, San Francisco, Sept. 5-7.

Mail Advertising Service Association, International, annual convention, Chase-Park Plaza Hotels, St. Louis, Mo., Sept. 5-8.

Kansas-Missouri Newspaper Mechanical Conference, Town House Hotel, Kansas City, Kan., Sept. 6-7.

Educational Graphic Arts Exposition, Coliseum, New York City, Sept. 6-12, 1959.

International Association of Electrotypers & Stereotypers, annual convention, Chalfonte-Haddon Hall Hotel, Atlantic City, N.J., Sept. 8-11.

Direct Mail Advertising Association, Chase-Park Plaza Hotels, St. Louis, Mo., Sept. 10-12.

National Association of Photo-Lithographers, annual convention and exhibit, Statler Hotel and First Corps Cadet Armory, Boston, Sept. 10-13.

Rotogravure Association of Chicago, Bismarck Hotel, Chicago, Sept. 11-12.

Illinois Newspaper Mechanical Conference, Hotel Orlando, Decatur, Ill., Sept. 13-14.

Canadian Lithographers' Association, Skytop Lodge, Skytop, Pa., Sept. 14-18.

Newspaper ROP Color Conference, annual conference, Waldorf-Astoria Hotel, New York City, Sept. 15-17.

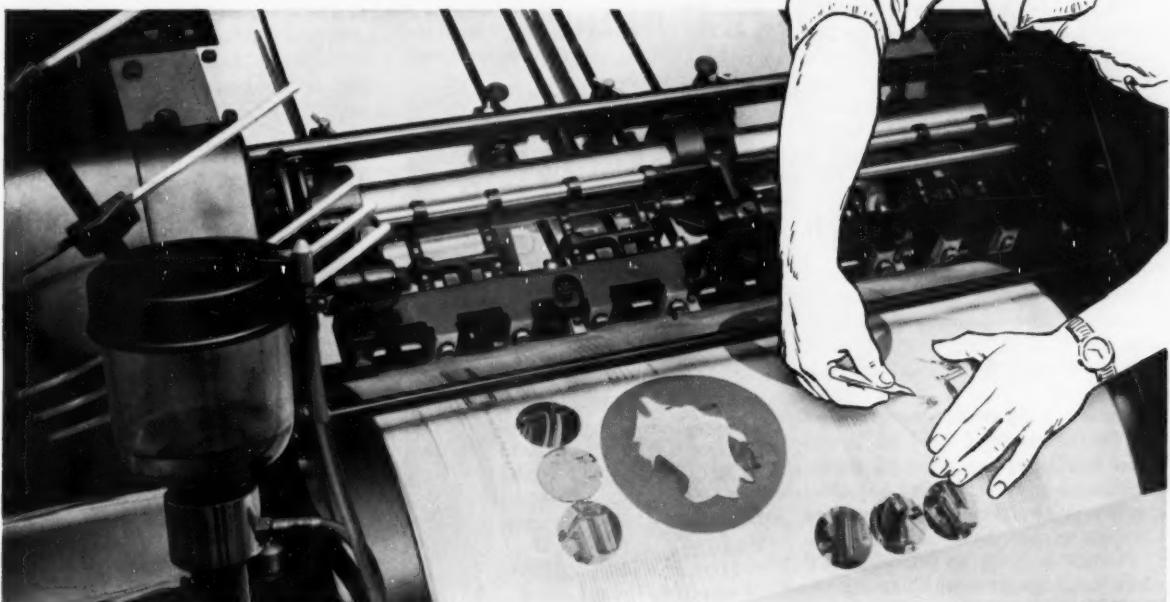
H-I Moves General Offices

Harris-Intertype Corp. has moved its general offices to 55 Public Square, Cleveland 13, Ohio, in the new Illuminating Building.

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CUT MAKEREADY TIME?

As a skilled printer, you know how profits evaporate in time spent on Makeready. Original Heidelberg's exclusive "built-in Makeready" guarantees savings never before obtainable. The Cylinder, for example, is absolutely rigid and free from deflection. Bear-off is impossible. Get-away is faster than with any other press. And on the Original Heidelberg Platen, the tremendous impressional strength can be adjusted while press is running. One turn of the impression lever sleeve increases or decreases impression by one tissue! Time-saving "built-in Makeready" is just one of the many ways your Original Heidelberg assures you a lifetime of profitable, top quality printing. Request a demonstration today.

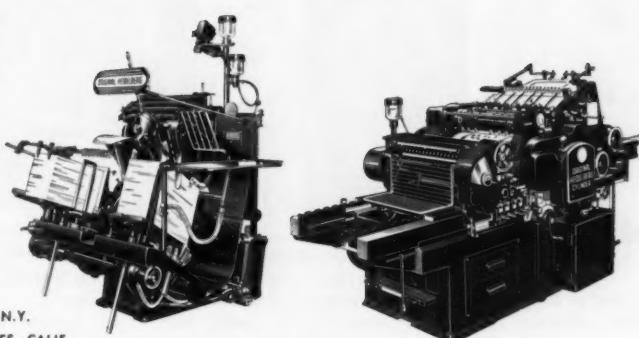


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watch-like precision eliminates the cost of making ready for press irregularities . . . no bear-off on cylinder machines. On the platens, precise impression control.



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HEIDELBERG SOUTHERN SALES CO., HOUSTON, TEXAS



PEOPLE IN THE NEWS

FREEMAN G. CRAW, art director, and JOHN H. WINCHESTER, sales manager of Tri-Arts Press, Inc., New York City, have been elected vice-presidents of the firm.

R. RANDOLPH KARCH has been appointed director of the Bureau of Publications, Department of Property and Supplies, Commonwealth of Pennsylvania, Harrisburg. He formerly was coördinator of publications for the Department of Instruction.

SAM D. WHITE has become an account executive for Reuter & Bragdon, Inc., Pittsburgh, public relations and graphic arts advertising firm.

GERALD L. URBAN of the Brett Lithographing Co. is the new president of Young Lithographers Association, New York City.

MANUEL TAKOUSHIAN, who formerly operated Craftsmen Printers in Upper Darby, Pa., has joined the sales staff of Techni-Craft Printing Corp., New York City.

J. RUSSELL HOKE, vice-president and treasurer of P. H. Glatfelter Co., has been elected to the board. Re-elected board members are TOWNSEND MUNSON of Townsend, Elliott and Munson, Philadelphia, and G. GORTON BALDWIN, president of Perkins & Squier Co., New York City.

EDWARD L. SKARREN, formerly with the Chartmakers and head of United States Steel's statistics division, graphic presentation section, has been appointed executive vice-president of Advertising Composition, Inc., New York City.

RUPERT A. ROOT has been appointed advertising manager of the Philip A. Hunt Co., Palisades Park, N.J.



Rupert A. Root



Joseph E. Parilla

JOSEPH E. PARILLA, folder operator, recently observed his 45th anniversary in the employ of R. R. Donnelley & Sons Co., Chicago.

ROBERT MARKS has been appointed vice-president and sales manager of Excelfo Press, Inc., Chicago. Other appointments are JOSEPH L. MITCHELL, vice-president; MRS. NATHALIA McMAHON, assistant treasurer, and LEON PLATT, plant superintendent.

ROBERT J. LOTITO, who was executive vice-president of New York Printers and Bookbinders Mutual Insurance Co., has become president succeeding C. F. VON DREUSCHE, who continues as a director, consultant and executive committee member. The board chairman is WILLIAM H. WALLING of Publishers Printing-Rogers Kellogg Corp.

FRANK J. BURNS has been named supervising printer for Matson Navigation Co., San Francisco.



B. C. Sterne Wm. Clarkson F. M. Biggar, Jr.

BRUCE C. STERNE has been appointed vice-president in charge of operations for Clarkson Press, Inc., Buffalo. WILLIAM M. E. CLARKSON has become the executive vice-president and FRANK M. BIGGAR, JR. was named vice-president of sales.

MISS DORIS PRICE, personnel director of Edward Stern and Co., Inc., Philadelphia printing firm, has been elected president of the International Association of Personnel Women.

WILLIAM H. FRIEDMAN, chairman of the Graphic Arts Educational Commission and president of Carey Press Corp., was guest of honor at a recent dinner in New York City sponsored by the Graphic Arts and Fine Paper Division of the United Jewish Appeal. DAVID KOSH, Case Paper Co., heads the division's fund-raising drive and JESSE LEHMAN, Georgian Press, Inc., is cochairman.

ABRAHAM UDELL, president of Ampco Printing Co., Inc., and Advertisers Offset Corp., New York City, is on a three-month European tour marking his 50th year in the printing industry. He inspected

machines shown at the DRUPA Exhibition in Düsseldorf, and planned to study new Belgian, French and Swiss color separation processes for offset printing, and then see new letterpress equipment demonstrated in Italy.

HELEN M. WINTERS, manager of the Graphic Arts Employment Service, Cincinnati, has been elected a trustee of the Ohio Private Employment Agency Association, Inc.

SHERMAN PINKHAM, JR. has joined Jones Press, Inc., Minneapolis, as a sales manager.



Sherman Pinkham, Jr.



Garner Dunkerley, Jr.

GARNER DUNKERLEY, JR., president of Ennis Tag and Salesbook Co. and the American Carbon Paper Manufacturing Co. of Ennis, Tex., was named the town's most outstanding citizen for the year and received the Ennis Lions Club's citizenship award.

GENE GORSKI has been promoted to general sales representative of Excelfo Press, Inc., Chicago. TED PILISEK has been named client service representative.

C. V. CHARTERS was named chairman of the board of Charters Publishing Co., Ltd., Brampton, Ont., Can. R. M. CHARTERS succeeds him as president and continues as secretary-treasurer. S. R. CHARTERS was appointed vice-president.

ARTHUR J. CONWAY has been named printing, art and circulation manager, advertising department, Bakelite Co., division of Union Carbide Corp., New York City.

Louis R. Durant (l.), previously with American Newspaper Publishers Association Research Institute, has become materials handling division assistant manager of Miehle-Goss-Dexter, Inc., Chicago. Herbert R. Behr (r.) is division manager





Lou Menges



Steven Mucha

STEVEN MUCHA has been named Philadelphia branch manager of American Type Founders Co., Inc. He succeeds HERBERT S. FERGUSON, now director of sales and service in the mid-Atlantic states. LOU MENGES is the Cleveland branch manager succeeding Mr. Mucha.

JESSE E. GRIFFETH, WILLIAM E. YOUNG, FRANK E. ESKEW, and MISS ALBERTA MORRIS received awards recently for serving 25 years with Provence-Jarrett Co., Inc., Greenville, S. C. CHARLES R. GRIFFETH was honored for serving 24 years.

ROBERT L. TURLEY has been placed in charge of advertising and sales promotion for Ludlow Papers, Inc., in Needham Heights, Mass.



Robert L. Turley



Robert E. Leber

ROBERT E. LEBER has been named general sales manager of Ansbacher-Siegle Corp., subsidiary of Sun Chemical Corp., Staten Island, N.Y.

HAROLD G. SCHOENER has been named international sales manager for Brown & Bigelow, St. Paul. He was promoted from assistant to MISS VIOLA ASSELIN who was vice-president and international sales manager before her recent death.

H. FRANKLIN MAYFIELD, president of Bourges Color Corp., New York City, has received the Silver Beaver Award for distinguished service to boyhood through scouting from the Boy Scouts of America.

C. V. VOELKERS has been appointed treasurer of the Pioneer Litho Co., Cedar Rapids, Ia.

O. C. JOCHUMSEN, vice-president, has been elected to the executive committee of Herbig & Held Printing Co., Pittsburgh, Pa.

ROBERT WALKER has been promoted to manager of the material flow and inventory control division of Milprint, Inc., Milwaukee.

JOHN E. ALEXANDER, president and general manager of Nekoosa-Edwards Paper Co., Port Edwards, Wis., has been named citizen-of-the-year for 1957 by the Wisconsin Rapids Chamber of Commerce at a recent meeting.

RICHARD J. PESTINGER has been appointed a midwest sales representative for the Geo. H. Morrill Co., division of Sun Chemical Corp., Long Island City, N.Y.

CHESTER J. PLEWA, formerly head of the printing department at Father Flanagan's Boys' Home, Boys' Town, Neb., has become a production engineer in southern California for Mergenthaler Linotype Co., Brooklyn.



Chester J. Plewa



Max Studley

MAX STUDLEY has been appointed a full line representative in Los Angeles for the Miehle Co., division of Miehle-Goss-Dexter, Inc. KARL HOENECKE was trans-

better results...

...with shorter exposure time!

A pin-up girl's frame looks best when exposed "just so." Printing frames, too. This means uniform light coverage, color temperature, and intensity. A nuArc HI-LITE Arc Lamp gives you all three. Burns steadily, with none of a conventional arc's fluctuations. Clean, crisp light assures perfect dot structure and line definition. Patented carbon arc lamp restrikes automatically at timed intervals. No bouncing or sputtering. Efficient, low in cost, economical to operate. 30-Day Free Trial. Contact your dealer, or write for bulletin 600A.

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new ipi colors for letterpress



now...even faster drying!

**NEW "SPEED KING" INKS
GIVE YOU ALL THESE EXTRAS:**

- EXTRA** rapid setting, faster drying.
- EXTRA** press stability and resistance to dryback
- EXTRA** high finish on coated stocks
- EXTRA** brilliant finish on enamel, *Kromekote*, *Lusterkote* and CIS label papers
- EXTRA** sharp, clean printing with ink precision controlled for uniformity

IPI Speed King is a newly improved line of packaged inks for letterpress, thoroughly tested commercially, precision controlled for uniform quality in every can. These inks are ideal for ultra fast setting and drying, and high finish on coated stocks. Larger loads—often full loads—can be run without winding or using excess spray. Yet, with proper stock, Speed King inks give a high finish. Packed in 1 lb. and 5 lb. cans, the line includes the 18 colors most popular with printers and Speed King Halftone Black #94. Order now from your IPI salesman.

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CORPORATION**

EXECUTIVE OFFICES: 67 W. 44th ST., NEW YORK 36, N. Y.



firmed from the Chicago area to represent Miehle in New England.

A. L. WILEY has been appointed assistant to the production manager of Riegel Paper Corp.'s mill now under construction at Acme, N.C. RAYMOND HALL has joined the Carolina division as coating supervisor. Assistant Carolina mill superintendents are E. A. HENRY, technical, and HENRY BRODNAX, operations. L. H. BIDWELL, JR., who was superintendent of the Hughesville, N.J., mill, has become assistant to W. A. Schenck, upper mills manager of this division. New superintendent is D. H. NEWCOMB.

CHARLES GALLAGHER, formerly the American Type Founders New York branch assistant office manager, has become Philadelphia branch office manager. ALFRED K. MILLETT has been named upper and central New York state sales representative and is operating from the Rochester office.

W. A. RACZYNSKI has been appointed research and development director for Ditto, Inc., Chicago.



W. A. Raczyński



Kenneth F. McNeil

KENNETH F. MCNEIL has been made manager of Chemco Photoproducts Co.'s midwestern branch in Chicago. ROBERT J. DARCY succeeds him as New England manager in Boston.

ARTHUR SCHWARTZ has been promoted from the Kleen-Stik Products, Inc. eastern division sales staff to general manager of Kleen-Stik Products of California, in Los Angeles.

DONALD E. DAVIS, previously with Addressograph-Multigraph Co., Boston, has been appointed a sales representative in New England for Dexter Co., division of Miehle-Goss-Dexter, Inc., Pearl River, N.Y.



Donald E. Davis



Donald Stevenson, Jr.

DONALD K. STEVENSON, JR. has become a member of the sales staff of Milton Paper Co., New York City.



San Agustin S.A., Mexico City firm, was recently appointed a distributor for Dexter Co., division of Miehle-Goss-Dexter, Inc., Pearl River, N.Y. Axel Carlberg, San Agustin's sales manager, has been visiting U.S. binderies as guest of Dexter

J. B. NUNEZ has been promoted from product engineer to product supervisor of converted merchant and industrial papers by Riegel Paper Corp., New York City. Other personnel changes are: GERARD R. HASTABA from west coast sales to packaging materials sales in New York City; CHARLES L. SUTHERLAND, from New York to San Francisco servicing merchant and special accounts; DAVID R. HOWELL from Pennsylvania merchant papers salesmen to New York, handling merchant accounts; JOHN O'DONOGHUE to San Francisco as packaging materials and industrial papers salesmen. RALPH M. DAVENPORT, JR. is a new industrial salesman in New York City.

HORACE A. GRAY, JR., chairman of Virginia Folding Box Co., Inc., a subsidiary of West Virginia Pulp & Paper Co., has become a member of Westvaco's board.

ROBERT J. TRINKLE, JR. has been appointed a technical representative for the printing development laboratory of the photo products department, E. I. du Pont de Nemours & Co., Wilmington, Del.

ELLA MAE MACLARY has been named advertising manager for Curtis Paper Co., Newark, Del.

ALFRED BEDELL, retiring after 45 years as a representative in New Jersey for Mergenthaler Linotype Co., Brooklyn, is being replaced by JOHN S. JONES. JOHN BENNETT, production engineer, is taking over Mr. Bedell's territory in New York City. RALPH P. SMITH, production engineer, has joined the New York agency as a representative.

WILLIAM LANE has been appointed a sales representative in Philadelphia for Lithoplate, Inc., a Harris-Intertype subsidiary, and WILLIAM FARRIS is the new sales representative in Detroit.

SIDNEY FISHBANE has been named president of Printing Machinery Maintenance, Inc., New York City.

DAVE DELAHUNT has been promoted to sales manager for Shelly, Inc., a packaging firm and subsidiary of Brown & Bigelow, Farmington, Minn.

DALE PARFITT has been appointed a Scan-A-Graver sales engineer in Wisconsin and upper Michigan for Fairchild Graphic Equipment, Inc., Chicago. ROBERT A. LOEFFLER succeeds him as customer engineer in those territories.

J. A. JENNINGS succeeds HAROLD F. BOTT, now sales-service manager, as the Dallas sales manager for Mergenthaler Linotype Co. RICHARD KOEHLER, production engineer with the Boston agency, is representing the company in Maine, New Hampshire, Vermont, and part of Massachusetts. His territory was formerly covered by HENRY L. MURPHY who is now serving in eastern and middle Massachusetts and in Rhode Island.



J. A. Jennings



Frank Neal

FRANK NEAL has been named chief engineer of the press division of R. Hoe & Co., Inc., New York City.

W. J. EGAN has been appointed vice-president of General Printing Ink Co., division of Sun Chemical Corp. He was advanced from vice-president and general manager of General Printing Ink's Pacific Coast division.

JACK S. DAVIS, previously assistant sales manager in San Francisco, has been promoted to regional sales manager in Chicago for Crown Zellerbach Corp.'s new regional printing paper division. KEITH R. CUTTING was promoted from Los Angeles sales representative to assist Mr. Davis in Chicago.

Keith R. Cutting (left) and Jack Davis promoted



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NEW YORK: New York Type Distributors, Inc.
NEWARK: Globe Printers' Supply, Inc.
PHILADELPHIA: Foster Type and Equipment Co.
PITTSBURGH: U. S. Printing Supply Company
SYRACUSE: The Alling & Cory Company
WASHINGTON, D. C.: George R. Keller, Inc.

Midwestern region

CHICAGO: Graphic Arts Equipment Company
CINCINNATI: Cincinnati Type Sales, Inc.
CLEVELAND: Cleveland Type Sales Company
DES MOINES: Capitol Printing Ink Company
DETROIT: Turner Printing Machinery, Inc.
GRAND RAPIDS: The Central Trade Plant of Grand Rapids
INDIANAPOLIS: Modern Photo Offset Supply, Inc.
KANSAS CITY: Western Typesetting Company, Inc.
MILWAUKEE: Milwaukee Printers' Roller Company
MINNEAPOLIS: Perfection Type, Inc.
ST. LOUIS: Warwick Typographers, Inc.

Southern region

ATLANTA: Southeastern Printers' Supply Corp.
BIRMINGHAM: Dixie Type and Supply Company
CHARLOTTE: George R. Keller, Inc.
DALLAS: Robert W. Grubbe Company
JACKSON: Standard Mat Service
LITTLE ROCK: Roach Printers' Supply Company
MIAMI: Printing and Offset Supply
SAN ANTONIO: Texas Type Foundry

Rocky Mountain region

A. E. HEINSOHN: Offices in Denver, Phoenix, Salt Lake City, Albuquerque

West Coast region

LOS ANGELES: The Steward Company
PORTLAND: Griffin Brothers, Inc.
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SEARS LIMITED: Offices in Toronto, Montreal, Vancouver, Winnipeg



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from your ATF
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NEW LITERATURE

Those interested in literature described are asked to write direct to the company listed in the item

Dexter Automatic Saddle Binding

"A Modern Dexter Combination" is an illustrated folder that describes automatic saddle binding on the Christensen high-speed gang stitcher and the McCain automatic three-knife trimmer. The benefits of the McCain-Christensen combination which are listed include elimination of handling operations with increased production speed.

The Christensen stitcher, two models of McCain feeders, and a McCain trimmer are described separately. Floor plans of possible setups are shown. Copies may be obtained from Dexter Folder Co., Division of Miehle-Goss-Dexter, Inc., 219 E. 44th St., New York 17.

Synthetic Letterpress Rollers

A folder on Synthox rollers is available from Ideal Roller & Manufacturing Co., Inc., 2512 W. 24th St., Chicago. The advantages of the synthetic-faced letterpress rollers are given and a price list is included.

Kodak Film And Paper Data Sheet

Available from the Sales Service Division of Eastman Kodak Co., Rochester 4, N.Y., is a data sheet describing two additions to the Kodak negative-positive color family. Kodak Ektacolor Film, Type L is designed for exposures from 1/5 to 60 seconds with 3200 K lamps or, with appropriate filters, by photoflood or daylight illumination. Kodak Panalure Paper E, DW is a double weight paper designed for making black-and-white enlargements and contact prints from color negatives.

Zinc, Magnesium Plate Etching

The Dow-Chemco Powderless Etching Machine, Model 510, is described in a bulletin available from Chemco Photo-products Co., Inc., Glen Cove, N.Y. More than 40 halftones or 20 combination flats per shift with maximum plate size of 22x 28 inches can be turned out on this machine. Additional details are included.

Mechanized Screen Process

Color Reproductions, Inc. of Garden State Rd., Union, N.J., has produced a booklet on mechanized screen process printing for packaging. The use of fluorescents, opaques and metallics and the economies of the screen process are explained. The facilities provided by the company's fully automatic screen process press are emphasized.

Automatic Viscosity Control

The viscosity of gravure and analine inks, varnishes and lacquers used in graphic arts can be controlled continuously and automatically by the new Viscosel system, according to bulletin P.V.C. 202 available from the Brookfield Engineering Laboratories, Inc., Stoughton, Mass. Illustrations and descriptions explain how solvent is added through a solenoid valve in this complete package system. The viscosity is continuously indicated and recording-controlling equipment can be added.

Instant Drying Litho Inks

Full-color illustrations printed with Insta-Lith, instant drying lithographic inks, are contained in a folder available from Howard Flint Ink Co., 2546 Clark Ave., Detroit 9. Insta-Lith process yellow, red and blue, and Insta-Lith black are shown.

Automatic Register Control

The Champlain Proportional Register is described in a folder offered by the Champlain Co., Inc., 88 Llewellyn Ave., Bloomfield, N.J. The new device provides automatic register control by means of an electric eye and it is applicable to both American- and European-built high-speed rotary presses.

Brightype Conversion Process

The new process for conversion called Brightype is described in a folder available from Ludlow Typograph Co., 2032 Clybourn Ave., Chicago 14. Illustrations and descriptions explain how any combination of letterpress printing material can be converted directly into photographic images for use by any printing process. The versatility and the adaptability of the process are indicated.

ATF Chief 20 Offset Press

Specifications and features of the ATF Chief 20 offset press and optional equipment are detailed and illustrated in an eight-page color bulletin available from American Type Founders, Inc., 200 Elmore Ave., Elizabeth, N.J.

Lithographic Supplies From Ideal

Lithographic supplies available from Ideal Roller & Manufacturing Co., 2512 W. 24th St., Chicago, are described in a folder entitled "The Ideal Family of Lithographic Rollers." Masterlith, Graytone and Lithocraft rollers are described as well as the Plast-O-Damp system of measured moisture.

Printing Ink Properties

Ink composition, production and formulation are the subjects of a booklet entitled "Small Drops of Ink" offered by General Printing Ink Co., division of Sun Chemical Corp., 750 Third Ave., New York 17. A chart indicates the characteristics of several printing ink pigments

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with varied degrees of transparency or opaqueness and permanence. The degrees of resistance to alcohol, alkali, water and paraffin bleeding that widely used pigments possess are also listed.

High-Speed Rubber Plate Printing

American Type Founders Co., Inc., Elizabeth, N.J., is offering an illustrated bulletin describing the Flexo-Jobber, a high speed job printing rubber plate press. Up to 8,000 12x17-inch four-color sheets can be run per hour on paper or card stock to .010 inch on this flexographic press. The advantages of the rubber plate printing method, the jobs which can be profitably produced on the press, mechanical details and specifications are included in the bulletin.

Silk Screened Display Posters

Catalogs illustrating a line of silk screened display sign posters which have preprinted background and borders, and space for imprinting are available from Dismar Display Marketers, Inc., 1021 S. Ninth St., Philadelphia 47.

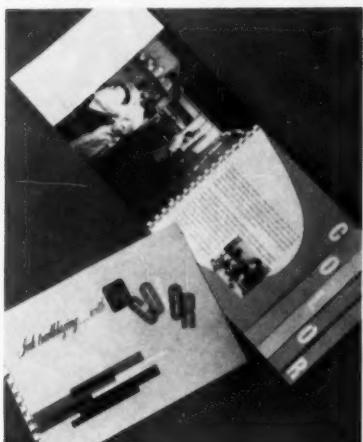
School Print Shop Equipment

Equipment suitable for a graphic arts school is described in a booklet entitled "Planning Your School Shop With Challenge Equipment." Complete descriptive information is given on Challenge paper cutters, proof presses, paper drills and composing and lockup equipment. Copies are available from the Challenge Machinery Co., Grand Haven, Mich.

S&V Booklet On Printing Ink

Sinclair and Valentine Co. has issued "Ink Trailblazing with S&V Color," a 20-page, plastic-bound booklet on printing ink requirements and the development and use of color. Illustrated text covers S&V research and product development, describes testing procedures and many of the company's standardized and specialized printing inks. Copies may be obtained from the company at 611 W. 29th St., New York 27.

S&V offers booklet on ink research, development



Halftone Screen Charts

Two folders containing halftone screen charts are available from Dot Engravers, Inc., 600 W. Van Buren St., Chicago 7. Each folder, one of 100-line screen and the other of 65-line screen, contains ten tone values in the A.A.A.A. standard second colors, red, blue, green, yellow, and orange.

There are also combination color sheets showing the effect of the five colors printed in solid with an overprinting of black in the ten tone values. A ten-tone black printed acetate sheet for overlaying on the color sheets is enclosed.

Hoe ROP Color Data Reports

R. Hoe & Co., Inc. has announced the publication of "The Hoe Report on ROP Color." The report is being issued monthly and contains a complete record of national advertisers using ROP color in important markets of the United States. Daily newspapers and members of the advertising industry interested in newspaper ROP color will receive it.

The data, which consists of lineage used in 411 newspapers published in 132 cities, is being compiled by Media Records. Information may be obtained from the Hoe company at 910 E. 138th St., New York 54.

Macey Collator Applications

Six case histories of companies who have reduced collating costs with Macey collators are contained in booklet No. 133 available from the Macey Co., a subsidiary of Harris-Intertype Corp., 5350 W. 130th St., Cleveland 30. The assembly of multipage letters, catalog additions, price lists, advertising pieces, office forms and others are applications described.

Making Your Own Negatives

The Kenro Vertical 18 Camera for making negatives for offset printing and duplicating is described in an illustrated brochure available from Kenro Graphics, Inc., 25 Commerce St., Chatham, N.J. Operation of the machine is shown. Featured are the xerographic head for xerographic processes, and the prismatic head which produces either positive or negative right-reading photocopies in one shot.

Two-Color Offset Press

A floor plan, sheet travel diagram, roller diagram, specifications, and features of the Miller TPJ 23x36 two-color perfector offset press are shown in a folder available from the Miller Printing Machinery Co., 1117 Reedsdale St., Pittsburgh 33.

Robertson Advanced 320 Camera

The Advanced "320" Camera is described in Catalog Bulletin No. 322 available from Robertson Photo-Mechanix, Inc., 7440 Lawrence Ave., Chicago 31. New features of the camera, which has a

track constructed of a five-inch one-piece steel tube with steel center guide rails, are illustrated. Also described are alternate lighting systems, small carbon arc lamp carriers, and other optional equipment.



Folder shows Advanced "320" Camera features

Minimum Makeready System

"The Vandercook Minimum Makeready System" is a fully illustrated booklet outlining equipment and methods for Vandercook's system of level impression printing. Vandercook Lite-Base made for mounting plates, plate gauges, test presses, test blocks, and the carbon impression overlay method are clearly shown and explained. Copies may be obtained from Vandercook & Sons, Inc., 3061 W. Touhy Ave., Chicago 45.

Shading Texture Booklet

Catalog C-55 Supplement No. 2 entitled "Tones Tints Textures" announces the new Artype 4000 series. Regular screens ranging from 27.5-line to 85-line and a variety of patterns in lines and dots for shading art work are shown. Copies may be obtained from Artype, Inc., 127 S. Northwest Hwy., Barrington, Ill.

Sample Book Of Roll Papers

A sample book of roll papers carried in stock by General Paper Corp. is available from the company at 155 26th Ave. S.E., Minneapolis 14. A variety of colors and weights in such papers as Bankweave Protection Safety, Register Bond, Document Tag, Moistrile Ledger and others also are shown.

Accident Prevention In Industry

Two publications to promote safety habits in industry are available from the National Safety Council, 425 N. Michigan Ave., Chicago 11. "Rules for Safety" gives accident prevention do's and don'ts and rules for stacking material, lifting, carrying, and using power tools. Book 8 is one in a series of "Five Minute Safety Talks for Foremen." It is a compilation of talks appearing in earlier books in the series.

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Sawing in your composing room is the same as machining in a machine shop. Every piece in a form must be sawed right just as every part in a manufactured product must be machined right in order to fit in with the others.

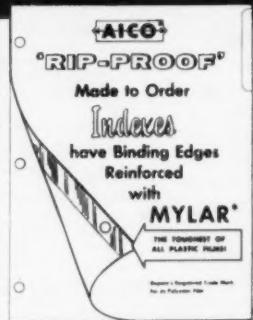
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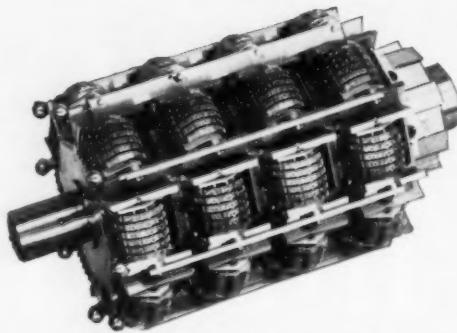
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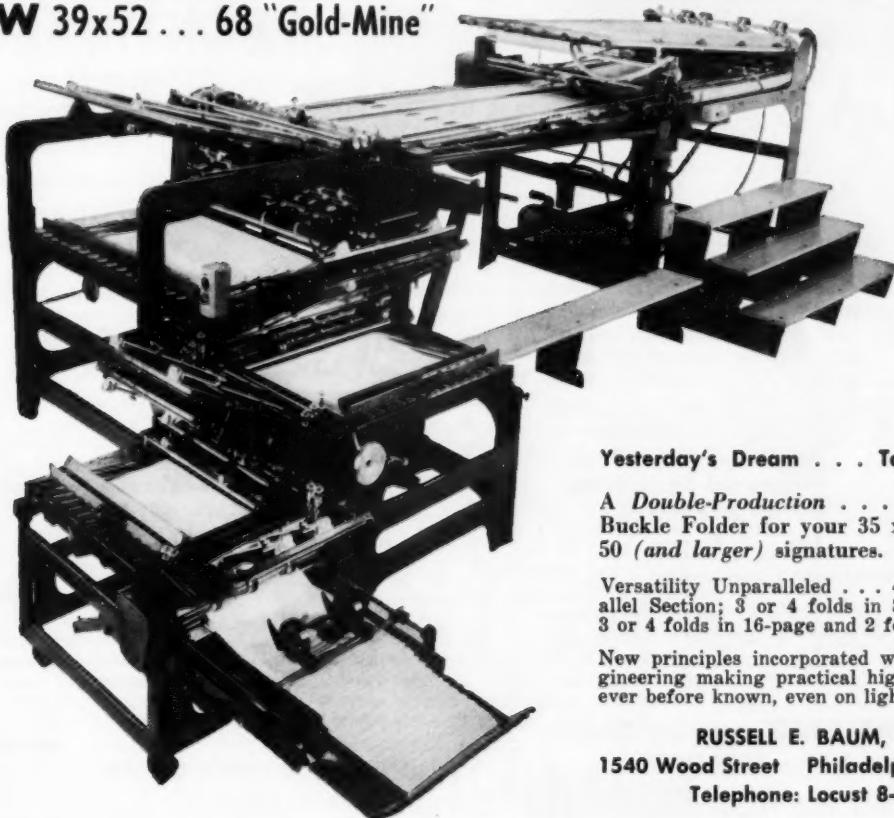
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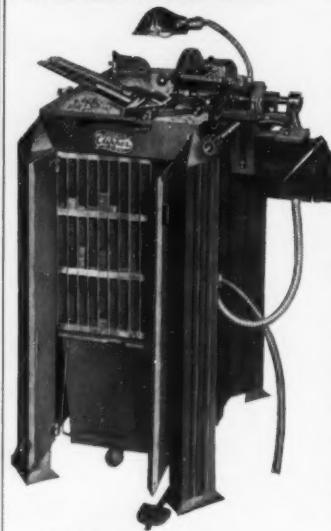
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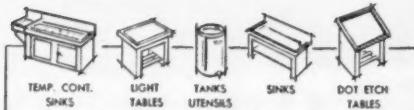


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Dot etch tables come with stainless steel splash walls on back and sides. Top is tilted 15°—just the right working angle. Spray pipe is standard.

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Blatchford Metal salesman subs for "Mr. Answer-Man"

... replies to new version of old question: Who put the overalls in Mrs. Murphy's chowder?

After all that's been said and printed about care in re-melting, you'd think everybody'd be hep. But no. Re-melters retire. New help comes in. And before they get the hang of it, they forget some of the rules the boss laid down.

Take a case I had a while back. Been calling on this composition house for years, never had any kicks. This time the foreman shows me a repro proof that no engraver ever'd accept—faces porous, serifs missing. "Not enough metal getting into the molds. Mouthpieces narrowed to pin holes" complains Joe, the foreman. "Have to keep boring 'em out. Something's got into the metal".

To get right to the point, I found a new hand in the re-melt room. He showed me some killed forms he was about to toss into the pot. And, as you guessed, he admitted that he didn't bother to open the forms and pull out the brass rules and borders. "Didn't notice 'em" explained the

man. And, full of dried ink and gunk, the brass was hard to spot—till the forms were broken up.

"Gettin' near lunch time", said Joe, "let's go across the street to Murphy's and enjoy a bowl of uncontaminated chowder!"

Metal "know-how" is a valuable part of Blatchford Service

If you have type metal problems and feel that Blatchford's over-a-century experience in handling metals will help you, get in touch with the nearest Blatchford office. The Blatchford people will not only try to help with your specific problem but will also provide free laboratory analysis of your metal, and render other services such as supplying dross drums, arranging for dross pick-up, and so on. Get to know Blatchford better.



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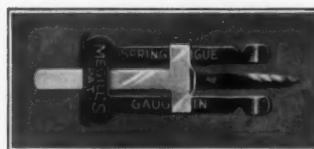
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Chicago 3, Ill.

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THE LAST WORD

BY WAYNE V. HARSHA, EDITOR

★ IF YOU FIND BUSINESS IS SLOW these days, why not put in a good side line? That's what the old-time Colonial printers did. One Philadelphia man handled pickled sturgeon and chocolate. What he couldn't sell, he ate. Other print shops sold pins, flutes, combs, thimbles and snuff. Atomic satellites would make a good line.

★ HIGH SCHOOL STUDENTS might find better opportunities in a craft than in a white collar job these days. So Leslie C. Shomo, vice-president of Washington's National Publishing Co., told high school students in a "career day" address recently.

In challenging the common view that every capable young American must rush on to be a junior executive, Mr. Shomo cited the pay scales and advancements offered on the technical and mechanical side in the printing industry.

"Believe me, there are a lot of fine Indians in comfortable tepees who have no desire to be chief," he told his audience of high school students.

Mr. Shomo cited a recent survey which indicated the printing industry will need about 7,500 new employees a year for the next ten years. White collar employees will make up only a minority of this number.

At the same time he touched on personnel needs in management and the type of training and education they call for. He also pointed out that printing as an industry encompasses the "creative side"—fine art, commercial art, journalism. Mr. Shomo's talk was part of the nationwide recruitment program launched in behalf of the printing industry.

★ WHEN THE FIRST FOLIO VOLUME of Shakespeare's plays came out in 1623, the dramatist had been dead for seven years; therefore, he couldn't read the proofs. He probably turned over in his grave about then for there were about 20,000 typographical errors in the first volume.

★ SCIENTIFIC MOTION STUDY (that's the recording of a worker's hand movements, etc., in industrial operations) is nothing new. Such efficiency methods were used in 17th century print shops. It was noted in those days that to produce a single type impression a man had to go through an incredible number of separate motions, all of them carefully planned to avoid lost motion. Alexander Lawson in the Composing Room department which will appear next month has a fascinating description of contests in speedy typesetting by hand as late as 1885 when *THE INLAND PRINTER* was still a baby. Today, a compositor would have a fit if he had to set more than a few lines by hand!

★ EPITAPHS ABOUT PRINTERS DEPT.: We've had one answer to our plea for epitaphs about printers and the printing profession. We wrote here recently that we're collecting them but didn't dream anybody would send in any. Egdon H. Margo of Sherman Oaks, Calif., submitted two. We liked them and thought you might, too:

"Here lies enter'd the mortal remains of John Hulm, Printer, who like an old worn out type, battered by frequent use reposes in the grave, but not without a hope that at some future time he might be cast in the mold of righteousness, and safely locked up in the chase of immortality.

"He was distributed from the board of Life on the ninth day of September 1827, Aged 75."

That epitaph came from the churchyard of St. Michael's in Coventry, England. And here's another from a churchyard at Stoke Poges, England:

ON THE WORLD

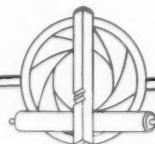
The world's a printing house, our words are thoughts,
Our deeds are characters of several sizes;
Each soul's a compositor, of whose faults,
The Levites are correctors and Heaven revises;
Earth is the common press, from which driven,
We're gathered, sheet by sheet, and bound for Heaven.

We hope we're not being morbid in this, the 75th year of *IP's* reign in the world of printing, but if we are and you'd like to be morbid with us, send us any old epitaphs on printing you may find. If we get enough of them, we might even print a book of them for bedside reading!

★ FORECASTING IS RISKY BUSINESS but David Sarnoff is predicting an electronic typewriter that will type out what you say when you talk into it. He said nothing about a machine that would talk back at you when you type. This kind of thing can get pretty unnerving after a while. If anybody invents such a gadget, we have a name for it: yak-writer. Next thing you know somebody will invent a machine which will set type when you talk to it.

★ A HORRIBLY DULL-LOOKING BOOK has just been sent to us by the author who went to all the trouble to autograph it for us with this message: "I think you will find this work particularly interesting, especially references to you, which I sincerely trust you will not find offensive." The book has 964 pages in it!!

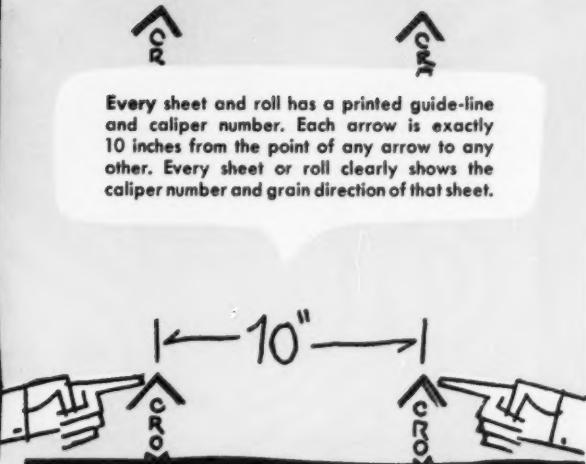
★ ADD DAFFY DEFINITIONS: Hairline: The rapidly receding boundary atop a printer's head.



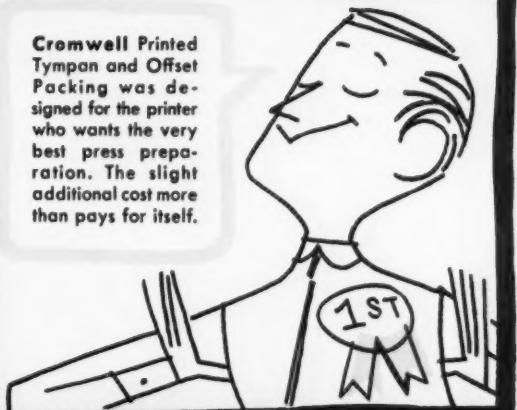
How *Cromwell* Printed Tympan and Offset Packing can speed your Press Preparation



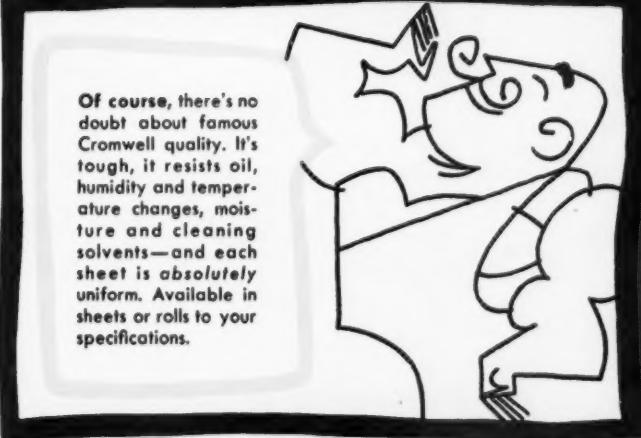
Result . . . you can quickly and easily measure off the Tympan or Offset Packing you need without waste . . . you can read the grain direction, caliper and size . . . you can maintain stock control at a glance.



Every sheet and roll has a printed guide-line and caliper number. Each arrow is exactly 10 inches from the point of any arrow to any other. Every sheet or roll clearly shows the caliper number and grain direction of that sheet.



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CHICAGO 32, ILLINOIS

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(check one). Send free sample.

Name _____

Company _____

Address _____

City _____ State _____

press size and make _____

sheet size desired _____ caliper _____

I can't understand why you charge so much for composition.

I'm not interested in your troubles. Your machines are old and bound to break down.

I know the job is complicated, but why does it take you so long to set the type?

Why can't you make my ads look right? Proper display is important to a grocer.



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If you are trying to set complex mixed composition on an old straight matter machine and "cutting in" by hand, you can't compete... because it takes too long and costs too much.

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